JUNIOR HIGHWAY TO ENGLISH

WARD-MOFFETT

7th grade

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THE JUNIOR HIGHWAY TO ENGLISH

A TEXTBOOK FOR THE SEVENTH AND EIGHTH YEARS

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PREFACE

Frequently during the year when we compiled the *Junior Highway* we breathed a thanksgiving of this sort: "Now we have something to work with in our own classes." If two men of such different temperaments, with such different experiences, in such different schools, were so agreed about their needs, there must be at least a few hundred teachers in the country who will feel as we do about "having something to work with." We believe that our unfailing agreement is a proof that the book will be serviceable in many places.

One of us gained his experience in the public school system of Iowa, acquiring a knowledge of junior high school conditions by laboring in the junior high; the other learned his trade in Connecticut, where he taught eighth-year boys from nearly every state in the Union and from all sorts of schools. We prepared ourselves for text-making by trying to earn salaries in the seventh and eighth years.

Since the two schools in which we worked were so widely separated and had such different forms, we might have been expected to find our methods widely variant. Collaboration, always a process of reconciling differences, might have seemed hopeless. Yet from inception to conclusion of our joint labor there has been no disagreement. There have been differences of opinion about some emphases or devices, but "It works in my classes" has settled every query. The fact is that there is no ground for divergence in practice. American pupils twelve or thirteen years of age are American pupils, whether they live amidst factories or cornfields, whether their clocks are set by Atlantic or Pacific time. Earnest teachers of seventh and eighth-year composition always discover the same fundamental facts about young minds. On these fundamentals this text is based.

Certain unusual features of the book demand a few paragraphs of comment.

"Sentence Work." Ever since English composition has been taught, teachers have known that the basic necessity is a knowledge of when one sentence ends and the next one begins—the "sentence sense," which is, as Superintendent Bernard M. Sheridan says in his *Speaking and Writing English*, "the element upon which all other details of composition depend and upon which the whole superstructure is built." Must sentence sense be considered a mystical instinct, not to be acquired by average pupils through the means of specific practical work? The authors of this textbook believe that there is nothing mysterious about this knowledge, nor about the form of exercise that will convey it. If any normal child is shown how to find the units in an easy series of simple sentences, is required to separate another similar passage into units, is shown bit by bit how sentences begin, is led step by step through slightly harder sentences, is instructed point by point in the verbs and substantives and prepositions that make sentences, is carefully prepared for every advance in complexity by obvious and full illustration, he will master a sentence sense. The lessons in so-called "sentence work" teach the foundations of grammar, making a direct application of each subject to extending the pupil's sentence sense.

Spelling. Ever since 1914* it has been known that most of our spelling troubles center in a few hundred common words that are misspelled in precisely the same way by a large proportion of the pupils of every school in the country. Successful teachers have known this; ninth-year teachers have everywhere exclaimed, "If only pupils knew these few hundred words when they come to us, we should have no spelling problem." Yet heretofore there has been little recognition of the difference between the making of spelling-lists and the actual teaching of spelling. We have tried to develop the only method of *teach-*

*Cf. the *English Journal* articles: "Intensive Spelling" (Oct., 1914), "Report of the Committee on Economy of Time" (Feb., 1919), "The New Knowledge of Spelling" (Feb., 1922). Cf. 'Concrete Investigation of the Material of English Spelling," by W. Franklin Jones.

ing spelling that secures results. An eighth-year pupil who has not been trained intensively in the words displayed so emphatically in the *Junior Highway* will be a poor speller, no matter how many thousands of other words he has spelled in lists; and any pupil who has attained a habitual mastery of the three hundred will not be a poor speller. That statement will sound incredible only to those who are not familiar with the new knowledge. Nor is it sufficient merely to present the three hundred with emphasis; they must be handled by a certain technique that is not yet widely known: (1) Only a few words must be presented at a time; (2) there must be frequent review, graded with increasing severity; (3) attention must be directed to the particular letters that cause the errors—e. g., the *i* in *business*, the *e* in *doesn't*, the *o* in *lose*; (4) the image of the correct form must be intensified by grouping similar forms together; (5) tests must be by means of dictated sentences; (6) spelling is not taught until the pupil has a fixed, invariable *habit* of using the correct form in his own writing. Any teacher who follows the spelling exercises provided in the various lessons will be applying this technique that is not even hinted at in previous texts.

Grammar. After the basis of grammatical knowledge has been laid in Part I by sentence work, Part II extends the knowledge. The steps are carefully planned, not by academic considerations, but by classroom experience; each step is taken for a purpose, for application to composition. We have not been interested in theories of how glorious or how bad a subject grammar may be; but have cared only to develop such understanding of language elements as we know is useful. The grammatical items developed are, therefore, selected on the basis of "Minimum Essentials," but we have provided in the Grammar Appendix a considerable body for further study that may be used at the discretion of the teacher.

Punctuation. Punctuation in the seventh year is confined almost entirely to the separation of sentences, because experience shows that no other need is so great at that time. In the

eighth year the simpler and more necessary uses of the comma are exemplified; full exercises are furnished in the "Comma Book," a pamphlet of unpunctuated sentences. We know that many successful teachers have yearned for material like that in the "Comma Book"; we believe that no form of work will produce such lasting results in improved sentence structure.

Oral Composition. It is very easy to manufacture pages of oral projects which purport to be "constructive" and which look perfectly charming; it is difficult to select such topics and to present them in such a way as will insure a response from flesh-and-blood pupils and will result in well constructed talks before a class. It is easy to provide the motions for using up a recitation period, but hard to compel young people to work with their intellects for the careful composing of thoughts into an orderly whole. We have aimed to present essentials, to insist upon elements, to enforce by repetition, to present a few simple means for securing tangible results. We hope that our treatment of Oral Composition will stimulate effort by its concreteness. For one illustration, we have shown picturesquely the "and" and "so" habits, which sometimes dominate even the oral efforts of university instructors. For another illustration, we have made oral compositions permanent by stenographic records, so that they may be subjected to the same kind of searching examination that written compositions receive; for we know that such specific study causes progress. Throughout our treatment we have aimed at gradual and definite improvement in the pupil's confidence, coherence, and effectiveness.

Written Composition. The subjects for written composition, like those for oral, are very simple—prevailingly narration and explanation. We hope that we have insured constant attention to structure, to the contrivance of episodes and facts to an effective conclusion.

General Arrangement. The purpose of our general arrangement ought to be obvious. Part I is for the seventh year, Part II for the eighth. The material is not grouped in bulky chapters, which a teacher must unpack and sort out for use;

it is assorted in lesson units. Each lesson is a real task for one day. In each Part there are 66 lessons, designed to afford the best material for a class that can use the book only two days a week. These are of prime importance, and should all be included in a year's course. Teachers who use more than this minimum of 66 lessons a year should estimate how many additional assignments they can make, and should choose these from the lessons marked "A" or "B" or "C" or "X." The lessons are planned to give that proper variety of topics which is so important if fresh and dynamic interest is to be maintained. Spelling comes frequently and is frequently reviewed; about every other lesson is in sentence work or practical grammar; oral work alternates with written; letter-writing is not bunched in one chapter, but is extended throughout the book. A teacher who has not yet formed a settled program can confidently teach the lessons in the order in which the book presents them. A teacher who has such a program can easily vary the order to suit her own method. Teachers with a minimum of time can see just what material they are to use; and teachers with much more time can readily tell what "A" or "B" lessons are suitable for their needs.

Differentiated Courses. The previous paragraph speaks of the adjustment of the lessons to the needs of different schools. The flexible plan that we have designed may well serve for a more difficult and more important adjustment—*for differentiation of courses within any particular class.* Progressive organizers of junior high schools are everywhere striving to overcome the waste of mass instruction and to arrange for efficiency in homogeneous groups. We have faith that our book will be of service in connection with this most significant of recent pedagogic advances. In Part I, for example, the 66 numbered lessons represent a minimum of achievement for the group of less able pupils. Such supplementary lessons as furnish the extra drill or review of fundamentals needed by the more backward may be assigned only to them. Pupils in the middle group may use supplementary lessons which call for con-

structive work of a more advanced nature. Pupils in the superior group, well-grounded in the fundamentals, and able to master their work more rapidly, may be permitted to win a higher grade by undertaking certain of the more difficult extra lessons or individual projects in composition.

A Road to Results. While the authors were planning each detail of a lesson, or of the order of topics, their constant challenge to themselves was, "How does this work in the classroom?" They have tried to furnish for the most intricate subject in the curriculum a text that will open a straight, plain road to results.

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PART ONE—SEVENTH YEAR

LESSON 1

Oral Composition 1

The good story-teller is always popular. Everybody likes stories. Besides, story-telling, when one knows how to do it, is great fun for the speaker, as well as for the listener. Perhaps you think that because you have never been a great traveler and explorer, or a detective, you have nothing interesting to tell. If this is your opinion, you are mistaken, for some of the very best stories are about the common little incidents that happen to us at home. Every one of you has in his memory the material for many good stories.

Do you know the story of Sir Launfal and his search for the Holy Grail? If you have read it, or if it has been read to you, you will remember that Sir Launfal, a proud young knight, in his vision, left his castle and set out to seek for the Grail. After traveling about the world for many weary years, he returned disappointed. Then close beside the castle that had once been his own, Sir Launfal found the wonderful Holy Grail, for which he had searched in vain so long.

It is just so with material for stories. The things that happen to you are much more interesting than you think. All that is necessary is for you to learn how to tell about them.

The story which follows was told by a seventh-year girl. A man who was very expert in shorthand took it down exactly as it was told. Read it aloud, and see how it sounds. Notice how the repeated *and* and *so* spoil it.

My First Bicycle Ride

This was when I was eight years old, *and* my brother Bruce was going to teach me how to ride his bicycle, *so* we went out in the road, *and* he told me to get on, *and* he would give the bicycle a push, *and* all I would need to do was to pedal, *so* I got on, *and* he gave me a push, *and* I flew down the hill, *and* the bicycle upset in dust about

six inches deep, *and* it hurt my foot and my arm, *so* I cried *and* cried, *and* the tears *and* dust made mud all over my face, *and* Bruce thought he had killed me, *so* he ran and hid in the raspberry bushes, *and* Mother couldn't find him for two hours.

No doubt you can tell what is wrong with this story. The pupil made the incident seem real, but she spoiled her story because she had not learned to talk in sentences. If you look closely, you will see that the whole story is in one long, stringy sentence. You can find only one period. There should be at least ten of them. If the speaker had used simple sentences, without using *and* or *so* to connect her thoughts, where would the periods come?

Many pupils have this bad habit of connecting sentences by *and-uh*, or *well-uh*,or *so*. This habit will spoil any story, for the listeners get weary of hearing these useless sounds. Suppose that instead of putting in such a sound at the end of a sentence, you simply stop and think what you wish to say next. Then when you are ready, go ahead with the next sentence. The best cure for the habit of repeating *and* or *well* or *so* is the "rest-cure." Just put in a "rest period" at the end of each statement while you are getting ready to start the next one. Some pupils have been helped by taking a deep breath at the end of each sentence. Perhaps that treatment will help you.

Here is another bicycle story. It was told by a seventh-year pupil, like the first one, but this pupil knew how to talk in sentences. Read this story aloud, noticing how much better it sounds than the first one. What makes the difference?

A Narrow Escape

Last Thursday, as soon as school was out, I started to ride my wheel over to scout meeting. As usual, I rode across the park, which was crowded with pupils. I rode pretty fast, dodging among the people who were crossing the park on foot. When I came to the corner, I started across the street, forgetting to notice whether any cars were coming. I was almost in the middle of the street when I saw a big car, loaded with girls, coming very fast. They were so near when they saw me that they didn't know what to do. The girls gave

little shrieks. The one who was driving put on the brakes, and the car skidded around against the curb, but nothing was broken. Two men standing on the corner said that I surely had a narrow escape.

How many periods can you find in this little story? The notes of the shorthand writer showed plainly that this pupil divided his story into sentences, and put in the "rest periods," or short pauses, between them. He did not find it necessary to use *and* or *so*.

Exercise. Tell a story about some accident or misfortune that *almost* happened to you. When you stand before the class to speak, look at your audience and talk directly to them. Do not let your eyes wander to the floor or the ceiling. Speak slowly and plainly, with a "rest period" at the end of each sentence. Do not join your statements by *and* or *so*.

LESSON 2

Oral Composition 2

The story that follows was told in the right way. You will notice that it begins without wasting any words, and that it interests you at once. The pupil divided his story into short sentences. At the end of each sentence he paused long enough to plan the start of the next one. He used very few *and's* or *so's*. His teacher was proud of his work, and the man who took shorthand notes of the story was amazed at the excellence of the sentences. See if you think that the story was well planned and well told. It is given here exactly as it was told, except that it has been divided into three paragraphs to help the reader's eye.

The Treasure Chest

The barn was in flames when my brother and I arrived. The volunteer fire department was working hard to save the house, which was joined to the barn by a short shed. We stood around as boys will, watching the men fill the sprayers. All of a sudden the side of the barn caved in, and immediately the fire sprang up even higher. Suddenly it occurred to us that we might save something from the fire.

Going inside the house, we found a little stairway leading down into the basement. This happened to be just where the fire was thickest. Looking down, we saw a large box standing on the floor in the middle of the cellar. The flames were fast creeping to it, and we were inspired to save this box. Immediately we decided that it might contain gold or some equally precious thing. Coming down the stairway, we reached the box, which we found quite heavy. Each of us took one of the handles, and we started back up the stairway again, getting our eyes burned and our hair singed. Then we got the box out into the yard.

Immediately we were surrounded by a crowd of men who praised us. They seemed quite excited about the box. We watched while they opened it, anxious to see what was inside it. It was locked, but one of the men brought an ax and broke the lock. The lid was hastily torn open, and the treasure was revealed. What do you suppose was in the box? We were all interested to find out. We found it three-fourths full of Harding and Coolidge campaign buttons.

Think about some of the experiences you have had. The incidents and adventures that you can remember will furnish material for many stories. Do any of these titles suggest incidents that have occurred to you?

1. Splash!
2. Out of gas
3. The big fish
4. What a rain!
5. Lost
6. The frog
7. Missing the train
8. Dad's surprise
9. The bumblebee
10. How mother was fooled
11. The calf
12. The horse that misbehaved
13. Mosquito troubles
14. Too much like work
15. Cooking under difficulties
16. Our sleepless night
17. Some people's idea of fun
18. That unlucky snowball
19. Such a day
20. The results of a puncture

Exercise. Choosing a subject suggested by one of these titles, or another that you like better, plan a true story to tell before the class. Let it be short. Eight or ten simple sentences, without *and* or *so*, will be long enough. Think about the first sentences, and plan them so that when you stand before the class you will plunge right into the action without wasting any

words at the beginning. Make up your mind that you will speak so slowly and distinctly that all the people in the room can hear and understand every single word you say. Pause between sentences.

The Right Forms 1*

see—saw—have or *has seen*

1. I see you.
2. We saw him go.
3. Have you seen any rabbits?
4. He was seen there.
5. I have seen him.
6. The other boy saw him.
7. The hill can be seen from here.
8. Who saw the pencil?
9. I saw it.
10. Has anyone else seen it?
11. Yes, we have seen it.
12. Others may have seen it.
13. He has not been seen since.
14. He saw a woodchuck.
15. Tracks have been seen there before.
16. Have you seen any?
17. I saw one yesterday.
18. Who else saw it?
19. Frank saw it, too.
20. He said he had seen a ghost.
21. Do you think he saw one?
22. He probably saw a white stump.
23. I have often seen them.
24. I never saw a ghost.

**The Right Forms.* Distributed through the book will be found exercises for oral training in the correct use of verbs and idioms. These should be frequently used during brief periods at the beginning or the end of recitations, until pupils get accustomed to hearing their own voices saying the right forms. Since the needs and the opportunities for such drills must vary with each class, it would be unwise to try to indicate in the text the exact points at which these drills should be utilized.

LESSON 2 A*

Oral Composition 3

Look at the picture on page 23, which shows a little girl riding a huge and dangerous-looking alligator. Study this picture very closely, trying to make up your mind whether it is a genuine photograph with a living alligator. Think about these questions:

Are alligators dangerous to human beings?

Does the child appear frightened or uneasy?

What sort of apparatus seems to be fitted to the creature's head?

What is the curved object back of its eye?

Does the position of the left fore-foot seem like a natural walking position? How about the right hind-foot?

What other details can you find that influence your opinion?

When you have made up your mind, prepare to give a short talk before the class in which you give your opinion and try to prove that you are right. Go over the talk to yourself. Remember that you should speak in short, simple sentences, without hesitating or repeating, and without saying *and* or *so* between your statements.

LESSON 3

Spelling 1

There are thousands of ninth-year students who cannot spell *too*. They cannot write *too much*, *too big*, *too small*, *too high*. Many of them can spell long, hard words like *expensive* or *elementary*, but they cannot spell *too* expensive or *too* elementary.

There are tens of thousands of bright young Americans who cannot spell *all right*. They have no trouble at all with *all wrong* or *all tired out* or *all excited*. But some mysterious weakness makes them unable to remember that *all* is one word and *right* is another one—with a big open space between them.

*Lessons marked "A" or "B" or "C" are not intended for use in all classes. Teachers whose time is limited, or who do not wish to plan their own course, should consult the Preface paragraph, "General Arrangement," before assigning any "A" or "B" lesson.

OFF FOR A RIDE

There is another marvelous word that a whole army of teachers fight for. It is *separate*. Look at the black *a*—*sep* ***a*** *rate*. One teacher says, "I keep it on the board with a big red A—*sep A rate*—till the pupils grow ashamed of the wrong letter." Every boy and girl should be ashamed if he has not mind enough or will-power enough to put two *a*'s in sep A rate.

Many pupils, when they hear about the mysterious power of a common word, think it is strange that *other people* don't learn to spell. Don't be a pupil of that kind. Whenever you study spelling lessons in this book, ask yourself, "Which words have *I* been misspelling? Which ones must *I* fight?"

Are you one of the lucky persons who can always be correct in writing *too* and *all right* and *separate*? Of course you can write them in a spelling lesson, or whenever you put your mind on them. But how about always? When you are in a hurry, when you are thinking about "That Exciting Moment," when you are worrying about periods and paragraphs, do you always spell these words right?

If not, you do not know how to spell them. Spelling is not a subject for part of a recitation. It is a matter of fixed habit, so that your pen always puts down the right letters when you are not thinking about them.

If you never fail to put two *a*'s in *separate*, do you ever fail to put two *a*'s in *grammar*? Was there a time when you used to have a habit of putting some other letter in place of that second *a*? Such a habit dies hard. It may pretend to be dead for a month, or even a year; then it will come to life at the most unexpected time and cause a lot of embarrassment.

sep A r A te
gr A mm A r

Stamp the picture of those *a*'s in your mind.

Speaking of *a*'s, have you always put an *a* in *meant*? If there ever was a time when you did not, the old habit is probably still alive. Dig it out; stamp on it; kill it. No book can kill such a habit; no teacher can overcome it. It is your own battle.

This lesson tells about only six words: *too*, *all right*, *separate*, *grammar*, *meant*. Study them in the following sentences.

1. I *meant* to study last night, but I was *too* sleepy.
2. I understood the *separate* lessons in *grammar*, but the review is *too* hard for me.
3. The goods are *all right*, but the price is *all wrong*.

If the teacher should have you write in class three sentences like those, and if you misspelled any one of the six words in the lesson, should your mark not be zero or F-minus? If you should misspell one of them in a composition next week or next month, should the teacher not give you a low mark for just that one error? It will be a serious mistake in future to misspell one of these six words.

LESSON 4

Sentence Work 1

Read these sentences about "the midnight visitor." Notice the words with which the sentences begin.

He arrived at the gate about midnight. He looked carefully all around the yard. It was empty. There was not a sound to be heard. Then he slowly and very quietly climbed over the gate. What was he going to do?

Rewrite the following story of a grizzly bear, dividing it into sentences like those that you have just read. Sentences are very likely to begin with *it* or *he* or *they* or *then* or *there*. If any sentence is a question (like "What was he going to do?"), remember to put a question mark after it.

Two mountain lions had killed a horse they were having a fine meal then an old grizzly bear came along he stood up on his hind legs and snorted did he seem to be frightened he was not the least afraid he walked right up between the two lions one of them struck the old grizzly savagely with his claws it looked as if there were going to be a terrific fight nothing of the sort happened a swing of the grizzly's paw knocked one lion a hundred feet down the slope the other lion ran away then the bear enjoyed his meal in peace.

We can guess fairly well when to begin a new sentence as long as the sentences in an exercise are short and easy and nearly alike. But guessing is of no use in school work. We must learn to *know*.

The only way to know about sentences is to study verbs. A verb is a word that makes a statement.*

1. It *is* ten o'clock.
2. We *have* a new car.
3. They *ran* for the train.
4. The company never *advertises* in the newspapers.

A verb may also ask a question.

1. *Is* it ten o'clock?
2. *Are* you free now?
3. *Shall* I?

Learn the definition: A verb is a word that makes a statement or asks a question.

A verb may be made up of two words.

1. I *have been* in Chicago.
2. Grandfather *must stay* at home.
3. The foreman *can discharge* him for not working.

Other examples of verbs containing two words are *has begun, could see, might know, will change*. Find all the verbs in the following sentences.

1. Tom has worked eleven hours.
2. You will find it on the top shelf.
3. At last after a search in the basement he found the chair.
4. All soldiers must obey instantly.
5. In a sentence like that third one some of you might make a mistake.
6. After a long, long struggle he finally broke the bad habit.
7. Dr. Livingston introduced us to his mother.
8. Perhaps in an hour or two you will think of a better plan.
9. Neither Paul nor his uncle can go tomorrow.
10. Every word of the lesson will come back to you some day.

*This is not a definition, but an approach to the subject of verbs. Even the definition, which comes later and which pupils are told to memorize, is a matter of minor importance. The definitions in an elementary text are to be regarded as convenient teaching devices; if they are to be useful, they cannot always be scholastically complete.

LESSON 5

Sentence Work 2

Study carefully the verbs in these next sentences. Notice that words may come between the two parts of a verb, as in "I *could* not very easily *see*." The verb is *could see*.

Notice that such words as *sure* and *able* and *often* and *not* and *up* are not a part of the verb. No word like *working* or *calling* is, by itself, a verb, because it does not make a statement. No word like *to see* can be a verb, because it does not make a statement.

1. I *have* never *been* able to tell.
2. By working every Saturday afternoon you *can earn* a lot of money.
3. *Shall* I *give* my seat to the lady?
4. *Did* you *hear* him calling?
5. Oscar *had* often *wished* to see Niagara Falls.
6. The policeman *had given* up the chase.
7. Who *can be* sure of reciting perfectly?

Find all the verbs in the following sentences, being careful not to put in words that are not part of the verb, such as *not*, *in*, *again*, *busy*, *of*. Omit all words like *laughing*, *being*, *to release*, *to be*, which never can be verbs. Be sure to get the whole of a separated verb like "*could* hardly ever *win*." Some of the verbs have two words; some have only one.

1. Early in the morning he went to release his prisoner.
2. His cheerful laughing will soon make them happy.
3. You had boldly taken your seat in the trolley.
4. What have you learned in the last three lessons?
5. Being a bell-boy in a hotel might not be a very good job.
6. The whole world seemed to be one vast wheat-field.
7. May Alexander and I come in?
8. Has he ever had a mark for tardiness?
9. The next morning Tom was again the first boy to wake up.
10. A Rocky Mountain sheep, an old ram with horns fifty inches long, curling around in a circle, is the handsomest, proudest animal in the world.

11. The members of the other party, in the meantime, were busy at the old fireplace, trying to kindle the damp wood.
12. Can a man in a parachute breathe during the first part of his fall?
13. I have never in my life heard of such a thing.

LESSON 6

Oral Composition 4

Daniel Boone and the Indians

When Daniel Boone lived in the backwoods of Kentucky, he had many narrow escapes from the Indians. Because of his knowledge of woodcraft and skill with the rifle, the savages feared and hated him. Several times he was captured, but each time he outwitted his enemies and escaped.

One day he was working in a shed some distance from the blockhouse that sheltered the settlers. He was engaged in hanging up tobacco leaves to dry. As he worked away, two Indians crept up and took him by surprise. Although greatly amazed and startled, Boone went on with his work, coolly chatting with his deadly enemies. All the time he was using his wits, for one of the Indians had said, "We got you dis time. You no git away from us now!"

As he talked and worked, Boone scraped up a double handful of dry tobacco dust. Then he suddenly straightened up and threw the dust squarely in the faces of his enemies. Blinded and tortured, the savages raged and howled, cursing and threatening vengeance as they ran against the walls and fell over the benches. While they were helpless, the frontiersman ran to the blockhouse and was safe.

Look at the sentences in the story above. Notice how they begin. Very few of them begin with names or words like *he* or *they*. If you learn to start your sentences with words like those used in this story, you will get rid of a great many *and*'s and *so*'s.

Exercise. Tell a story about some heroic person in American history. You can easily find in a reader or book of historical stories some incident connected with the life of a brave person who has served his country. If you cannot find any material of this sort, tell the story of Daniel Boone and the Indians in your own words. Practice aloud before coming to class. Speak-

ing cannot be learned without practice any more than skating, tennis, or drop-kicking. Try to begin some of your sentences with words like *while*, *as*, *then*, *next*, *soon*, *after*.

The Right Forms 2

go—went—have or *has gone*

1. Let us go home.
2. She went to town.
3. Where has he gone?
4. Why has he gone there?
5. Fred had gone fishing.
6. Who else had gone?
7. I might have gone.
8. Both boys may have gone.
9. Have you ever gone fishing?
10. They had gone very early.
11. He has gone after the ball.
12. Why haven't you gone along?
13. I didn't know he had gone.
14. Has anyone else gone?
15. He has gone alone.
16. Did you know he had gone?

LESSON 6 A

Dictionary 1

We all must often turn to a dictionary to find out how a word is spelled or pronounced, or what its meaning is. It is easy enough to tell how to spell a word by looking at it, but you cannot tell how it ought to be pronounced unless you know the meaning of the little marks of pronunciation which the dictionaries use. If you are not already familiar with the most important of these marks, it will be well to learn what they mean, so that it will be easy for you to find out how words are pronounced.

A ā, fāte : ä, ärm : ȧ, fȧst : a, fall (fôl) : ă, ăm
E ē, ēven : e, fern (fûrn) : ĕ, ĕnd
I ī, pīne : ĭ, ill : i, sir (sûr) : i, machine (ē)
O ō, ōld : ô, ôrb : ŏ, ŏdd : o͝o, so͝oft
OO o͞o, mo͞on : o͝o, go͝od
U ū, ūse : u, rule (o͞o) : u, pull (o͝o) : ŭ, ŭp : û, ûrn : u, busy (bĭz′ĭ)
Y y, cry (ī) : y, myth (ĭ)
C c, catch (k)
TH th, t͟his : th, thin

Exercise. Mark in these words the letter which stands at the beginning of the line. Use a dictionary if you are not sure.

A. all, ale, pardon, hall, hat, ate
E. let, precede, bed, great
I. whirl, gasoline, squire, hide
O. over, prove, gallon, box: OO. root, shoot
U. usual, under, burning, shut
Y. mystery, lying, dye
CH. cherry, chase, chorus, cholera, charade
G. glitter, grade, gymnasium, age
S. silly, miserable, lose, surmise, mistake
TH. though, thumb, that, through, whether

LESSON 6 B

Dictionary 2

Make a list of the following words, arranging them alphabetically. Be sure that you get every word in its proper place. For example, *children* must come before *chimney*.

machine	because	again	athletics	discovery
kept	grocery	recognize	recess	every
fellows	drowned	column	government	attacked
peculiar	history	perspiration	delivery	Italian
library	geography	generally	jewelry	children
surprise	poetry	deaf	doing	barrel
different	hundred	picture	architect	chimney
umbrella	gentlemen	elm	particular	eleven

LESSON 6 C

Dictionary 3

Look up the words in Lesson 6 B, or as many of them as your teacher directs. Copy the words, with the marks. Then practice pronouncing them. Be sure to pronounce every syllable properly.

LESSON 7

Spelling 2

Most pupils can spell *any*. If you put an *m* in front of *any*, you have *many*. If you add *thing* to *any*, you have *anything*.

any many anything

Do you know that there is a *k* at the beginning of *know*? Probably you do. Most pupils know about that *k*. But do you always use the *k*? Some persons who know about it fail to use it. Study these three forms of *know*:

I *know* it now.
I *knew* it last year.
I have *known* that all the time.

Of course you can spell *throw*. The wrong form is seldom seen. But teachers frequently see mis-pellings of the other parts of the verb. Study the parts in the sentences below.

I can *throw* the coat away now.
He *throws* a curve ball.
They *threw* mud at us.
I could have *thrown* straighter than that.

Don't feel too sure that you never make a mistake in writing *throws* or *threw* or *thrown*. Sometimes a good student, who pooh-poohs these easy words, misspells them in his next composition.

Some pupils fail year after year to learn the spelling of *perhaps*. If you ever had trouble with that word, you will help yourself by putting it with others of the same form. Think of the "per" words—like *perform*, which many students cannot spell: *person, perfect, perform, perhaps*. People are often helped by a nonsense sentence: "*Perhaps* a *perfect person* could *perform* better."

Some pupils fail year after year to learn the spelling of three very common words. Notice the black letters in them.

across among before

"An *acrobat* jumped *across* the stage." "I walked *along among* the rocks." "I was never *more sore before*."

Be ready to spell all these words of the lesson in sentences that the teacher gives you to write in class:

knows, throws; knew, threw; known, thrown; perhaps, perform; across, among, before.

Sentence Work 3

Rewrite this paragraph about "a water fight," separating it into sentences. In this exercise there should be only one verb in each sentence. Underline each verb.

Down in the gymnasium the boys refused to stop their wild sport water was splashed from the showers players chased each other with wet towels often they slipped on the wet floor many of them cut themselves on the sharp corners of the stonework but who cared for cuts and bruises hadn't their team won the football game.

LESSON 8

Oral Composition 5

Prepare to tell a story about an animal. You have observed the actions of some wild or tame creature many times. Often you have been almost sure that animals can think, for they do

so many intelligent things. Try to avoid the use of words like *and* or *so* or *well*. Make up your mind that you are going to put a "rest period" after every sentence. Let these pauses be so plain that the pupils who are listening can always tell when you have come to the end of a sentence. When you have finished one statement, just stop and wait calmly until the next thought is ready. No one will hurry you with your talk. Take all the time you need.

Practice your story several times before you come to class. You cannot do good oral work without practicing. If you cannot get an opportunity to say it over aloud, go through it silently.

Perhaps the seventh-year story that follows will give you an idea of how to set to work with yours.

The Squirrel's Trick

One afternoon as I was going across the park, I stopped short to watch a squirrel. It seemed to be having lots of fun frisking and frolicking about. After a little while it ran up a tree and disappeared in the leaves. As I was starting to go on again, I noticed that the squirrel was coming down again. I waited to see what it would do next.

As soon as it landed on the ground, it sat up and looked all around. After it was satisfied, it picked up something which it appeared to have dropped and started away. I thought that this looked like an acorn, but couldn't tell exactly. After the squirrel had run a few yards it stopped and started digging, as if to bury something. I could not see that it dropped anything in the hole.

In a little while it had finished its job of digging the hole and filling it up again. It then ran away about its business. When I walked over to the spot, I found a little place where the grass was torn up, and the ground looked crumbled and loose. Picking up a twig, I started digging down with it. The earth came up very easily, but no acorn was there. Just then I noticed a little hump under my hand, which was on the ground beside the hole. As I dug there with my stick, I struck the acorn close to the surface. The squirrel had placed it in a little shallow tunnel to one side of the hole in which one would expect to find it. This was the trick which the little rascal had used to fool me.

LESSON 8 A

Dictionary 4

When we pronounce a word of more than one syllable, we speak part of it with more force than the rest. For instance, when we say the word *happen*, we speak the first part with more force than the last part; that is, we "accent" the first syllable. When we say the word *obey*, we speak the second syllable with more force, or "accent" the second syllable. The dictionary shows which syllable to accent by putting a little mark after that syllable this way: hap′pen, o-bey′. In a long word which has more than one accented syllable, one of the syllables will have a heavy mark. Notice the word for′ti-fi-ca′tion, and pronounce it. The heavy mark is said to show the "primary accent," which is strong and important. The lighter mark shows only a slight, a "secondary accent."

Exercise I. Place accent marks after the proper syllables in these familiar words.

under, wisdom, master, beside, wireless, depend, always, distress, oblige, surely, complaining, providence, surrounding, forgetting, exercise, overalls, debating

Exercise II. Copy from the dictionary the words that follow, putting in the accent marks. Then practice pronouncing the words you have marked.

congratulation, sesame, superintendent, accidentally, accommodate, embarrassment, involuntary, supervisor, supplementary, inspirational, compassionately

Exercise III. Copy these words from the dictionary, putting in all the marks that you find. Then practice pronouncing them. It may be well for you to review Lesson 6 A.

competition, outrageously, litheness, hypocritical, fragmentary, designedly, corporation, adaptability, acceptability, universal, constitutional, inconsiderable

LESSON 9

Sentence Work 4

A noun is a word used as a name. In the account of the water fight, page 32, the nouns are *gymnasium*, *boys*, *sport*, *water*, *showers*, *players*, *towels*, *floor*, *corners*, *stonework*, *cuts*, *bruises*, *team*, *game*. These are called "common nouns."

The name of a person or place or time, written with a capital letter, is called a "proper noun." Examples are *Henry*, *Lincoln*, *Italy*, *July*, *Monday*. Animals or trains or ships may have their own names, which are proper nouns: *Fido*, *Old Bob*, *Broadway Limited*, *Campania*.

Select all the nouns in the sentences below. In each sentence there are three nouns. Common nouns often have *a* or *an* or *the* in front of them. It always sounds natural to put *a* or *an* or *the* in front of them: a large *gymnasium*, an older *brother*, the wet *towels*, a *bruise*.

1. A large dish full of bananas stood on the table.
2. The noise was made by the spring in the mouse-trap.
3. After a few minutes I put my gloves into my pocket.
4. The glare from the blazing roof lighted up every corner.
5. Our trip on the canal lasted six days.
6. The platform of the station was crowded with a frantic mob.
7. There are still some buffalos on an island in Salt Lake.
8. In her childhood she had heard the name of this magician.
9. Renny drove a terrific liner over my head.
10. Any boy can go to school in America.
11. In April the water was full of floating ice.
12. The next morning the boy slipped quietly out of the house.
13. He could see nothing but a blur through the big telescope.
14. Under the next tree were more tracks of rabbits.
15. The inside of the house was more pleasant than the dirty porch.
16. Take a drink of water before breakfast.
17. In just two days the boys completed their radio outfit.
18. The hour for the game arrived—but where was Tony?
19. In the distance we saw the top of the high mountain.
20. George likes to sail his new boat on the lake.

The Right Forms 3

do—did—have or *has done*

1. What will you do?
2. We did our best.
3. Who has done this?
4. I didn't do it.
5. She didn't do it.
6. He hasn't done it.
7. He did more than I did.
8. This has been done before.
9. By whom was it done?
10. She doesn't know.
11. He doesn't answer.
12. Why doesn't he come?
13. It doesn't look hard.
14. Your dress doesn't fit.
15. Are you sure it doesn't?
16. What have you done?
17. I did all I could do.
18. Who did any more?
19. Nobody did any more.
20. It doesn't matter.

LESSON 10

Written Composition 1

In a sense it is easier to write well than it is to speak well, for the writer can sit down in a quiet place and think out what he wants to say. He can write his composition a second time if necessary, and make it better. He can make his work practically perfect before he hands it in.

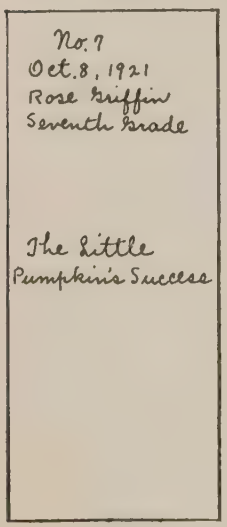
But the writer has certain things to watch that do not trouble the speaker. Of course, he must write plainly and neatly, for

The Little Pumpkin's Success

In a secluded part of the cornfield lay a little pumpkin. It grew so slowly that the other pumpkins laughed at it, comparing its size and beauty with their own. But the little pumpkin only thought, "I'll amount to something after all. I feel it in my bones." With this hope, it tried with all its energy to grow larger and more beautiful.

Months passed by. Then one morning the farmer came into the cornfield with his little son. "Look at that little pumpkin," cried the boy. "I did not see it when I was out in the field before. Oh! isn't it a beauty, father! Don't you think it looks like a ball of gold?" At these words of praise, the

no one should be satisfied to hand in a composition that is not as nearly perfect in appearance as he can make it. Besides, the writer must take care that he has spelled all the words in his composition correctly. Then he must look over his punctuation, to make sure that he has not used a comma where a period belongs.



It is necessary to prepare written compositions in a certain form, so that they will always be the same. Study these directions very carefully, for you will be expected to *make every composition exactly right in form.*

1. The title of a composition is written *on the first line,* not up at the top of the page.

2. One line is left blank below the title.

3. You must not write on the margin at the left of the page. Your teacher needs this space for corrections and remarks.

4. The first line of each paragraph must be "indented," or set in an inch or more. You can see that the paragraphs in this book are "indented," though not so deeply as you will indent in your compositions.

5. Do not crowd the words together. Crowding spoils the looks of a page, and makes your work hard to read. Move your hand along and separate the words.

6. Pages must be numbered if you have more than one, and they must be in the right order.

7. It is a good plan to write the "indorsement" on the outside of a folded composition on the same side that the title of a book is on. Pick up a book or a magazine and look at the outside of it. Which side bears the name? Indorse a composition in the same way.

Exercise. It has been said that many seventh-year pupils cannot read a simple set of directions and then follow them

exactly right. Can you? Copy the first two paragraphs of "The Squirrel's Trick" on theme-paper. Follow exactly the directions given above or those which your teacher gives you. Then fold and indorse the paper as shown in the model on page 38. Make your writing as neat and pleasant to look at as you can. Be sure to leave spaces between the words.

LESSON 11

Written Composition 2

We have been reading and telling stories. Now we are to write one. We want to make it so interesting that when it is read aloud, every person in the room will strain his ears to catch every word. How shall we go to work?

What kind of book do you like best? You answer, "I like the kind that shows me right at the start that some interesting things are going to happen." We want the stories we write to begin in such a way that when we begin to read them aloud, our classmates will prick up their ears and say, "Here comes something that is worth staying awake for. I don't want to miss a word of it."

On page 20 are several titles intended to suggest experiences which you have had. Looking at this list again, think of a good subject for a written story. It should be true, and it should have some action in it that will make it worth reading or listening to. Probably you will decide to write your story in about three short paragraphs. It is likely that the first paragraph will tell who the persons are and what situation they are in. That is, at the start we want our readers to know what this story is going to be about. Perhaps the second paragraph will carry the story almost to the most interesting part. The last paragraph will give the most interesting part, and then bring the story quickly to a close.

Turn back to the story about Daniel Boone and the Indians on page 28. You will notice that the three paragraphs do just what we have described. The first tells exactly who is to be in the story and how he is situated—"Daniel Boone . . . . the savages feared and hated him . . . . several times he was captured." It shows us, too, that things are going to happen very soon. The second paragraph brings us to the most exciting part of the story—"You no git away from us now." The third tells the most exciting part and then ends at once—"ran to the blockhouse and was safe."

Of course all stories do not have just three paragraphs. Some have many more. But such little incidents as we are to write about usually work out best in three parts.

When you have decided on your subject, turn to page 38 and read once more the instructions about the form of the composition. Unless you do this, you are almost sure to make a mistake.

Have you read the directions carefully? If you were a teacher, what grade would you give a pupil who would now write his composition with the title up at the top edge of the page, or write on the space at the left edge of the page? Would you accept a composition in which the words were crowded together or which was indorsed on the wrong side?

Now that you are ready, take pen and paper and set to work. The only way to learn to swim is to go into the water. The only way to learn to write a story is to go to work and do it. *And don't forget to move your hand along as you write and*

leave good clear spaces between the words.

Do not be satisfied with a composition that is not your best. Look your work over carefully, to see if a word has been misspelled or a comma used instead of a period. Never hand in a composition until you have made it the best advertisement of YOU that it can be made.

LESSON 11 A

Sentence Work 5

Find every verb in the twenty sentences of Lesson 9. Be specially careful not to put with the verb such words as *on, by, up, with, still, to.* No word like *full* or *glad* or *more* or *eager* can be part of a verb. In the sentence "The boy *was* glad to go," the verb is simply *was.* The words *glad* and *to go* are not parts of the verb.

LESSON 12

Spelling 3

Some intelligent pupils are unable to spell *have* in combinations like this: "You ought to *have* told me." "I should *have* known better." "We might *have* seen him." They never miss *have* as a separate word—oh, no. They miss it when they write compositions.

Can you spell *told?* Probably you can. But how about *speak?* Think of the words in pairs.

He *told* an *old* story.
Don't *speak* in a *weak* voice.

Do you know the verb *ride?* Of course you do. But do you always spell *rode* correctly? Think of the "i and o" verbs together.

ride rode drive drove shine shone

Do you know the queer verb form *led?* You must think of it with others of the same kind.

We fed the elephants.
His nose bled.
The guide led us.

Think of "fed, bled, led." Always try to think of similar forms together. If you were ever confused about *rough*, how could you be sure of learning it? You could find some other "ough" word—a similar form—to put with it.

Is this *rough enough* for you?

Now review the words of this lesson. Think of spelling every one in a sentence that the teacher will give to be written in class.

could *have* told; speak, weak; ride and rode, drive and drove, shine and shone; led, fed, bled; rough, enough

Sentence Work 6

A pronoun is a word that stands in place of a noun. A person who is speaking uses *I* and *my* and *mine* in place of his own name. In place of the names of all the persons in our class or our family we say *we* or *our* or *us*. We use *they* in place of names of persons that we have been talking about. Instead of saying "Ben took Ben's lunch" we say "Ben took *his* lunch." We use *it* for something that has been named, like a house or a pin or a cushion.

Find all the pronouns of this kind in the Exercises for Lesson 5, page 27, and Lesson 9, page 35.

LESSON 13

Written Composition 3

Study the portion of a story that comes next, the first paragraph of which is very poor. See if you can tell what is wrong as you read.

One morning last July we decided to take a trip up to Rossburg. We packed our baskets with lunch, dug some worms, and hunted up our fishing-tackle. It took us quite a while to get ready to start, for we wanted to be sure to take everything needed for a day of fun. Finally, about nine o'clock, everything was ready, and we started out.

As we went along, we were enjoying the fresh morning air and thinking that we had left all our troubles behind. My father was sitting in the stern of the boat, and my brother Roy and I were rowing. When we got almost around the big bend three miles above town, Tige put his paws up on the side of the boat and commenced to whine. Then my father said, "What on earth is that thing floating there by the bank?"

It is easy to see that this story begins in the wrong way. Very little in the first paragraph is worth reading. Nobody cares about the preparations for a trip, the digging of worms, or the packing of lunches. Worse than this is the fact that the first paragraph fails to tell us who is going or how the party is to travel. No one can get a picture of "we." You cannot tell whether "we" means a dozen girls, or four boys, or a boy and his parents. Then when you read "we started out," you have no idea of how "we" were traveling. Probably you thought that the party was riding in an automobile until suddenly, in the second paragraph, you found that "we" were rowing in a boat. Soon you learned just as suddenly that there were three persons in the party. In the next sentence you were told that Tige—no doubt a dog of some description—was also in the boat, and you had to change the picture that had been formed in your mind. Not until the last sentence of the second paragraph do you get the situation in mind and strike something that promises to be interesting.

Of course, this is the wrong way for a story to begin. The first paragraph should tell who the people are and what the situation is. It should also catch the reader's interest at once by showing him that there is going to be some action or some interesting information.

Did you ever get into trouble? Did it seem pretty serious at the time? Perhaps you were a little child then, and the affair would seem only a laughing matter now. But if it seemed important at the time, that is enough. Write a story about it. Make three paragraphs. Let the first show us the persons and the situation in which they are, and also give a hint of action to come. In the second paragraph, build up the story.

In the third tell how it came out. *Don't forget what you have learned about the form in which a composition must be written.* It may be wise, just to be on the safe side, to review pages 36 and 38 before starting to write.

The Right Forms 4

lie—lay—have or *has lain*

1. He lies on the ground.
2. He lay there too long.
3. The book lies on the table.
4. It lay there this morning.
5. Was it lying there yesterday?
6. It has lain there for a week.
7. He lay in bed too long.
8. He lay on the sofa.
9. Snow has lain on the ground since November
10. His coat was lying on the bank.
11. He lay down on the log.
12. The tree lies where it fell.
13. It has lain there for years.
14. You can see it lying there.
15. He lay in bed half the day.
16. I couldn't have lain there so long.
17. The garden-hose lies on the grass.
18. The dog is lying in the sun.
19. Will he lie there after dark?
20. I can't lie on my back.
21. He has been lying in the hammock.
22. I hope it will not lie there much longer.
23. It certainly is not lying straight.
24. The patient lies down two hours each day.
25. Is he lying down now?
26. There in plain sight lay the lost purse.
27. The injured passengers lay under the wreckage.
28. How long did they lie there?

LESSON 14

Sentence Work 7

Finding the Subjects of Verbs.

a. Ask "Who or What?" Find the verb in the following sentence:

The poor little fellow had fallen asleep on the steps.

Ask yourself, "Who or what had fallen?" The answer is "fellow." We call *fellow* the "subject" of *had fallen.*

Find the verb in the sentence below, and ask yourself, "Who or what?"

He almost always keeps an eye on the clock.

The answer is "he." We say that *he* is the subject of *keeps.*

Any noun or pronoun that answers the "Who or what?" question about a verb is called the subject of the verb. Find the verb in each of these next sentences, and ask "Who or what?" Prepare to recite in this way: "The verb is *keeps.* Who or what keeps? *He* keeps. *He* is the subject of *keeps.*"

1. The herd disappeared into the bushes.
2. The two young men were good sons to their old father.
3. We often spoke of the good times of that jolly winter.
4. These sentences, of course, are very easy.
5. The picture at the Garden last night was very comical.

b. Get the right noun or pronoun. Often some noun or pronoun comes between the subject and the verb.

The odor of the flowers was very sweet.

"Who or what was?" The odor was. *Odor* is the subject of *was.*

Find the subjects of the verbs in the next two sentences.

1. A girl with good sense would not act that way.
2. The number of people in the car was growing smaller.

"Who or what would not act?" A girl. "Who or what was growing?" Surely the car was not growing smaller. Surely the people were not growing smaller. The number was growing smaller. *Number* is the subject. When you are hunting for subjects, always take pains to see that you get a sensible answer.

c. In questions. The subject may come between the two parts of a verb.

Have you ever seen such a sunset?

The verb is *have seen*. "Who or what have seen?" The answer is *you*. *You* is the subject.

What have they put into the box?

The verb is *have put*. It is not sensible to say that "*what* have put." The sensible answer is *they*. The sentence means "They have put what into the box?" The subject is *they*.

d. When the verb comes first. The subject often comes after the verb.

Down from the heavy cloud came the rain.

The verb is *came*. Who or what came? Surely the cloud did not come down. The sentence means that the rain came down from the cloud. The subject is *rain*.

Here are two more sentences in which the subjects come after the verbs.

1. Across the street from us was a big fire.
2. Out of the window hung a green flag.

The fire was. The flag hung. The subjects are *fire* and *flag*. It would not be sensible to say that "us was" or "window hung."

When you are hunting for subjects, always ask "Who or what?" and always be sure to get an answer that makes good sense.

Find the verb and its subject in each of the sentences on the top of the next page.

1. Between the church and the grocery store grew a huge rubber-tree.
2. A bottle of olives is a good thing for a picnic. [We could not say "olives is." What is?]
3. Where have you put the ammonia?
4. Out of the cave came an ugly growl.
5. The top of the can was loose.
6. Where in the world can my hat be?
7. Above the top of the breaker stuck the fin of a great shark.
8. The amount of this reckless fellow's debts was about $10,000.
9. Many a farmer in those times worked sixteen hours a day.
10. Into the quiet schoolroom flew an enraged, noisy bumblebee.

LESSON 15

Spelling 4

The strange thing about spelling is that the hard words are not hard. You probably can spell, or can learn at once, such words as *exhausted*, *captured*, *haughty*, *purchased*. You are more likely to have trouble with short, common words like *whose* and *sure* and *toward*.

Whose book is this?
Are you *sure* you know?
I walked *toward* the gate.

Isn't it strange that the short, plain, common words make nearly all the trouble? There is the word *separate*, for example. Think of how many hundred times every pupil has seen the word in print, with two *a*'s. Perhaps he has never seen the wrong form printed. And yet many pupils make it up, write it down, and never notice the difference. Everyone in your class has seen *grammar*, with two *a*'s, a thousand times in his books and on the blackboard; yet some of your classmates may misspell it next week, and next month, and next year.

Why do brains manufacture a wrong letter? It almost seems as if some brains never saw anything in print, but just dreamed

about letters. Brains seem to have nightmares of *e* or one *l* or a double *f*. Then they think their dreams are true. Then they make the hands write the dreams on paper. Thus a wrong habit is formed. It is the powerful, old, deep-rooted habit that we have to fight.

Now think again about the three words *whose*, *sure*, *toward*. Did your mind ever make up a wrong form for one of these? Was there ever a time when you had a wrong habit with one of them? Perhaps there was not. Many pupils can always write those three correctly.

What about the black letters in the following sentences? Aren't there two or three bad habits of yours in this assortment?

There was once an old woman who lived in this shanty.
We waited until the crowd had passed.
Everyone does it.
Some people have better sense.
On the level stretch they let their car out.

The study of the words in this lesson is a longer and harder task than you imagine. Try to see each one with your eyes held wide open. See the five letters of *whose*, the *s* and the *u* and the *r* and the *e* of *sure*, the *tow* of *toward*. Stare at the *a* in *woman* and think of "man and woman." There is only one *l* at the end of *until*. *Does* is like *goes* and *hoes*. *Sense* has two *s*'s, and *stretch* has two *t*'s. If you take *they*, change the *y* to *i*, and add *r*, you have *t h e i r*.

Sentence Work 8

Rewrite the following paragraph, dividing into sentences. Be sure that there is only one verb, with one subject, in each sentence. Remember that words like *to begin* and *gathering* are not verbs.

I reached the theater about twenty minutes before the time for the pictures to begin already it was packed only five empty seats remained in the back row I slipped into one of these in less than a minute the other seats were taken still the people kept coming the

first picture was of a cotton field and the pickers gathering cotton we were then taken through a factory all kinds of prints, muslins, and ginghams were made here then came a so-called funny picture a very bad boy was continually getting into danger his wonderful escapes held us quite spellbound then came the play.

LESSON 16

Written Composition 4

The story that follows was told by an old settler named George Samson. His words have been changed a little and his sentences made better, for he was not an educated man. He never had a chance to go to school except for a few weeks in the winter when he was not needed on the farm. In all, he did not have more than two years of schooling in his life. Yet the story as you are to read it is very little different from the story as he told it.

Waiting for a Panther

During the fall of 1880, when I was sixteen years old, the report passed about the neighborhood that a panther was haunting the woods of the county. Nobody had seen it, but a hunter had found its huge footprints, and several farmers living near the timber said that they had heard its wailing cry in the night. Of course we boys boasted that we were not afraid, and we planned to take our dogs and guns in search of the beast. But the autumn farm work kept us too busy for a hunt.

One night after supper I started to walk to the village grocery store, which was nearly two miles down the road from our farm. Though the moon glimmered faintly behind the clouds, the tree-shaded road was pretty dark. I was hurrying along, and had just entered a strip of road that was more densely shaded by woods than the rest, when I chanced to glance back. As I did so, I saw something following my footsteps down the road!

Instantly I remembered the panther. I had no gun, and the village was at least half a mile away. Realizing that I could not escape by

running, I drew and opened my pocket-knife, and stood rooted to the spot in a cold agony of dread. The creature, which appeared to be about as tall as a good-sized dog, stopped about twenty yards from me, and crouched flat in the road. Then it began slowly to creep nearer. I tried to shout, but only a sort of grunt came from my throat. Gripping my little knife, I stood and waited, desperately afraid.

Flattened close to the ground, the beast crept nearer. Suddenly it stopped, and seemed to gather itself for a spring. I shut my teeth together, raised my little weapon, and prepared to sell my life as dearly as possible. Then, with a leap and a bound, it was upon me, with its mouth right in my face—my pet shepherd dog, Major!

This story has a good first paragraph. It tells all that you need to know of "what this story is going to be about." It also interests you at the start, for the very first sentence makes it plain that something thrilling is going to happen. The very word "panther" almost makes us catch our breath, and we are anxious to read the rest and see what follows.

The second and third paragraphs build the story rapidly up to the most exciting place. Have you noticed how the reader's interest rises higher and higher with each sentence? And this rising interest continues almost to the last word of the last paragraph. You can imagine how the two boys who listened while the old man told his tale held their breath as he approached the end, and what a gasp of astonishment and relief they gave when he spoke the last words.

This story follows exactly the plan explained on page 39, except that it has four paragraphs instead of three. Your own stories will usually be a little shorter, and you will do well for the present to hold to the three-paragraph plan. You can work for a good beginning, with the persons and situation plainly given, and a promise that things are going to happen. You can build up the interest in the second and third. In the third, too, you can bring in the "climax," or most important point, and then stop. There is no need to go on after that. Nobody cares whether George Samson went on to the store and bought fifty cents worth of sugar and a bone for his dog.

Do you know a true story of pioneer days? Have you ever been told of an incident that happened to your grandfather, your uncle, or your father? Or, if your parents came to America from Europe, can you remember a story that one of them has told you about happenings in the old home across the sea?

Think of such a story. It may not be as exciting as the panther story. It may be funny instead, or it may be sad. No matter which of these kinds it is, plan it out carefully and then write it in your own words. Take pains with your sentences and paragraphs. Then, when you are through, check up to make sure that you have not misspelled any of the words that have appeared in your spelling lessons.

The Right Forms 5

sit—sat—have or *has sat*

1. Sit down on this log.
2. They sat at a table.
3. She is sitting in a chair.
4. The dog sits by the tree.
5. Don't sit on the ground.
6. It is too damp to sit on.
7. We were sitting in the shade.
8. I have sat here two hours.
9. Will you sit near the door?
10. I have often sat there.
11. He sat up in bed.
12. I have been sitting down all morning.
13. Sitting is easier than standing.
14. She sat down to rest.
15. She might have sat in the car.
16. Were they sitting by the fire?
17. He sat on a stump to wait.
18. He is sitting there yet.
19. I have often sat under that tree.
20. Do you enjoy sitting there?

LESSON 17

Oral Composition 6

Probably almost every one in the class has read some story of pirates and buried treasure. No doubt most of you could tell some part of the thrilling tale. Could you tell about finding a mysterious chart? Could you tell about a battle or a mutiny or discovering a chest? Perhaps most of you could relate some incident of adventure from the story. But could you make a good job of it? Would people listen with keen interest and pleasure, or would they be shocked by the badness of your sentences, by incorrect grammar, or by repeated *and*'s and *so*'s?

This is the way a seventh-year boy tried to tell the story of Silver's treasure-hunt in *Treasure Island*. It is plain to be seen that this boy knew nothing about rest periods between sentences. How do you like the result as the record of the shorthand-writer shows it? Find out how it *sounds* by *reading it aloud*.

One morning Silver and his men started out to hunt for the treasure. They were all armed to the teeth, and Silver he had two or three cutlasses, and had muskets hung over his shoulder, and had double-barreled pistols. Well—uh—they—they—er—Jim had a rope tied around his waist, and Silver held the other end in his hand, and they was going up a steep hill, and one of the men gave a cry, and they all thought he had found the treasure, and started to run to where he was, but there was a skeleton. The skeleton was just as straight as he could be, and his hands was up behind his head just as straight as they could be, and they knew that he was an old sailor, because they found a piece of old sailor-cloth, and as they was going up the hill they heard a cry up on the peak, so it said, "Fifteen men on a dead man's chest. Ho, ho, and a bottle of rum." It startled the men, and they wanted to go back, but Silver said he wanted them to go on, and so they went on, and when they got to where the treasure was buried they looked around there, and finally found one piece of money, and passed that around to one another, and—uh—uh—they—uh—uh couldn't find any more, and finally they found out that Ben Gunn had took this treasure and put it in a cave on the side of this hill with two tops.

"Pretty bad," do you say? How much better can you do than this boy did? Suppose you read a chapter of a novel of adventure and then tell the story of it yourself. Remember! short, complete sentences, and rest periods between sentences —no *and-uh*'s or *so*'s. We want better grammar than this boy used, too.

LESSON 18

Sentence Work 9

Separate the following paragraphs into sentences:

I

One sunny day I was walking along the shore of the Pacific Ocean in southern California I was on a railroad running along the face of a high cliff the track was fifty feet above the beach thus I had a clear view out over many miles of the blue sea about a mile from shore was a broad belt of brown kelp something at the inner edge of the kelp caught my eye it was a black object about six feet high moving rather rapidly have you ever seen a snake swimming in a pond its head swings with a quick swaying motion this animal looked like that it seemed smooth and shiny what could it have been could it have been the head of a seal it rose too high for that could it possibly have been a pelican or a shark I had plenty of time to watch its motions closely in the clear air it was absolutely unlike anything but the neck of a big snake I have never had any faith in the idea of a sea-serpent what could that animal have been

II

My Uncle Henry is a great joker still he is sometimes serious he likes to worry people by asking them hard questions here is one of them in the form of a story

"I saw a queer sight last Saturday the three days of rain had made all the country roads muddy and very soft on the right-hand road running north from Scovills' one stretch three rods long was a perfect bog here a heavy touring-car was stuck fast the man was starting out to hire horses at a farm then his wife called him back she was all excited about a big coil of heavy rope in the back of the car at first the husband laughed at her but pretty soon he saw the

point he tied one end of the rope to the front axle next he fastened a pulley-block to a tree about fifty feet ahead of the car then he carried the rope out through the pulley and back to the car"

Uncle Henry won't go on with the story could a car pull itself out of the mud this way did the man have a wrong idea it is too much for me

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LESSON 19

Oral Composition 7

Poor *And!*

And is a good and useful little word. It is a shame the way some pupils abuse him and try to work him to death. They don't mean to be cruel. They simply have the bad habit that was mentioned on page 18, and don't know how to help themselves. We have now found out that we can help ourselves to overcome this habit by putting in a rest period after we have finished a statement, and while we are getting ready to begin another. Some of us, too, may have found it necessary to practice deep breathing.

But besides this abuse of *and* by using him to hook sentences together when they ought to be left apart, many young people use him to do all kinds of work inside sentences, work which he was never intended to do at all. There are plenty of other words ready and willing to do their share of the work. They can often perform a certain task much better than poor overworked *and* can do it. One of these willing words is *though*. Notice the difference.

1. I was afraid to leave Margaret alone, *and* I knew that I ought to get the doctor.
2. *Though* I was afraid to leave Margaret alone, I knew that I ought to get the doctor.

In this second sentence, we not only give poor little *and* a rest, but we also use a word that expresses the idea in a better way.

Other words that will help us do without *and* are *as, as soon as, because, then, where, when, after, for, although, before, while.* You can easily think of others when you get started.

Exercise. Make these sentences better by giving *and* a vacation whenever you can spare him.

1. Dunstan went out of the house, and Silas soon returned.
2. I liked her, and she was not quite fair in her treatment of me.
3. He is working every day this summer, and he never worked steadily before.
4. He dropped his cartridge in the snow, and he had to hunt for it, and the rabbit ran away.
5. I thought I could get a job there, and Jim is working there, and he is a good friend of mine.
6. I want to keep my hat as nice as new, and Mother worked almost a day trimming it.
7. We got home, and we cleaned up at once, and we wanted to go to the show.
8. I didn't get my history lesson last night, and right after supper my uncle and my cousin came over, and they stayed and visited till bedtime.
9. He had to stay away from school yesterday, and he was sick, and he is all right today.
10. We rowed as fast as we could, and it would be dark before long, and we wanted to get to camp.
11. We tried to make it in time, and the snow was pretty deep, and the wind was squarely in our faces, and we were too late.
12. The tall, lank woman rose to greet us, and she seemed to go up like an extension ladder.
13. The next morning I again encountered the sergeant, and he was getting an issue of coffee, and it was at a schoolhouse fifteen miles back of the line.
14. She knew that he was a truthful boy, and she believed what he told her, and he said that he knew nothing about the purse.
15. One of the slats was broken, and the rat had crawled into the chicken-pen there, and it was the one that had killed all these young chickens.
16. I told him he must be careful in sliding down off the load, and he had a pitchfork in his hand, and he might hurt himself with it.

Spelling 5

Review the words, and all that is said about them, of Spelling 1, page 22. No class ever looked too often or too hard or too long at those six marvelous words. No seventh-year class in the United States ever spelled all six of them correctly in all its written work for a year. Perhaps your class—if it reviews often enough—can break the world's record.

LESSON 19 A

Sentence Work 10

Rewrite the following paragraphs, dividing into sentences. This exercise is so arranged that there is only one verb in each sentence. Underline each verb.

I

In the Central Park menagerie of New York City a "jazz" orchestra once played to the animals the polar bear was astonished at the queer sounds of the trombone and the saxophone first he sat up on his legs his jaws opened there was a nervous tremble in the muscles of his cheeks he began to sway excitedly from side to side in a curious kind of dance a small tame wolf in another cage ran into his den to hide later he ran out wildly the wise old elephant was the most indifferent of all the animals probably the music seemed just a silly joke to him

II

Last night I saw a wonderful movie it showed a great naval battle in the North Sea we could look over miles and miles of ocean at the two fleets of warships steaming toward each other and firing broadsides with their big cannon once a huge smoke-screen was thrown in front of a whole fleet sometimes the water was thrown up in great pillars by the explosion of bombs several cruisers were blown to bits never in my life have I seen anything so wild and exciting

Father laughs at this picture he read all about it in *Popular Science Monthly* the "ocean" was nothing but the painted top of a big table the "warships" were little models about half an inch long the "fleets"

were moved carefully by hand about a sixteenth of an inch at a time after each movement the camera-man would snap just that one picture for one maneuver of one of the "fleets" the operators had to move the models 80,000 times

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LESSON 20

Sentence Work 11

A word like *gathering* cannot by itself be a verb. But if it is combined with *am* or *is* or *are* or *was* or *were*, it can help to form a verb. Notice the verbs in the following sentences:

1. The pickers *were gathering* the cotton.
2. I *am helping* my mother.
3. Rob *was seeing* the sights.
4. Los Angeles *is growing* rapidly.
5. I *was hoping* for your recovery.

The verbs are *were gathering*, *am helping*, *was seeing*, *is growing*, *was hoping*.

Verbs of this kind may have three parts.

1. I *have been helping* my mother.
2. Bob *had been seeing* the sights.
3. She *has been hoping* for your recovery.

The verbs are *have been helping*, *had been seeing*, *has been hoping*.

There are other verbs of three parts, like these:

1. I *could have helped* my mother.
2. He *might have seen* the sights.
3. They *may have eaten* all the food.

The verbs are *could have helped*, *might have seen*, *may have eaten*.

Find all the verbs in the sentences on the top of the next page. Some have one word; some have two; some have three. Do not include any such words as *to hide* or *to scowl*. Do not include such words as *for*, *hard*, *out*.

1. Where are you going? 2. I have been buying a new coat. 3. These logs would have made excellent lumber. 4. They are not telling anything about it. 5. I have just been reading a good story in *St. Nicholas*. 6. I am going to hide in the attic. 7. The drug-store had been having a cut-price sale. 8. Were you looking for something? 9. Molly had been trying hard not to scowl. 10. Was the train running very fast? 11. He could have earned two thousand dollars a year. 12. Is it as bad as that? 13. In my whole walk of more than thirteen miles I saw only one house. 14. For many years the shipyards of the Great Lakes have turned out huge lake boats. 15. The old dog might have bitten you. 16. Is he subscribing for *The Youth's Companion* this year?

Spelling 6

Review Spelling 2, page 31. What counts in spelling is to review again and again. Of course your teacher is likely to put into the sentences that you write some words from Spelling 1, page 22—like *too* or *all right* or *grammar*.

LESSON 20 A

Sentence Work 12

Rewrite this paragraph about how the Indians make fire. Divide it carefully into sentences. Each sentence has only one verb.

The Indian knows how to make fire with two sticks one of these is about six feet long it is partly decayed the other stick is only a foot long and an inch wide the Indian holds the big stick firmly between his legs with one end on the floor then he rubs the small, hard stick against the punky one very rapidly soon he has made a groove in the big stick the tiny, dusty shavings gather at the bottom of the groove he rubs the little stick faster and faster he is working hard enough to bring out the sweat all over his body his eyes almost pop out of his head suddenly he stops he is holding the little stick against the bottom of the groove the hot end of it kindles the tiny shavings in two seconds more a little wisp of smoke curls up into the air the fire has started.

The Right Forms 6

know—knew—have or *has known*

1. He knew his lesson.
2. How long has she known it?
3. You might have known better.
4. I have known him for a year.
5. I knew you when I saw you.
6. Has she known this long?
7. She has known it all week.
8. He knew where to go.
9. Suppose he had not known.
10. Would you have known my voice?
11. He knew how to ride.
12. We knew the road.
13. He knew the right answer.
14. How could he have known it?
15. She knew his step.
16. The Spartans knew how to fight.
17. I know it to be the truth.
18. They knew only two stanzas.
19. They have known each other for years.
20. We knew him by his picture.

LESSON 21

Oral Composition 8

Exercise. In the same way that you related an adventure in Lesson 17, page 52, prepare to tell orally a fable, or a story from history. Practice aloud several times. When your turn comes to speak, take plenty of time, and put in rest periods between sentences. Use as few *and*'s as you can.

LESSON 22

Written Composition 5

Look at the picture on the opposite page and note the peculiar mass of rock, towering up twelve hundred and eighty feet above the plain, which is named the Devil's Tower because of its strange, uncanny appearance. Nowhere else in the world is there a stranger rock formation. It is situated on the Custer Battlefield Highway, between Sundance and Moorcroft, Wyoming.

Some scientists think that this curious tower of rock is the "core" of a very ancient volcano. They believe that the molten substance in the center of the active volcano cooled into a rock much harder than the surrounding parts. Then, through thousands of years, the softer outer portions of the mountain were entirely worn away by wind and weather, leaving the solid core as we now see it.

To the Indians this strange tower was an object of wonder and reverence. They believed that thunder was caused by the thunder god beating his mighty drum on top of the rock. The Indian story of how the tower came into existence is as follows:

One day three Indian maidens who had gone some distance from the village to gather flowers were chased by three huge bears. To escape they climbed on top of a large rock. The bears started to climb up after them. The gods, seeing that the maidens were about to be taken, caused the rock to grow up out of the ground. The higher the bears climbed, the higher the rock grew. At last the bears, becoming exhausted, fell to their death on the rocks below. The maidens then made chains from the flowers which they had gathered, and lowered themselves to the ground. The rock upon which the maidens took refuge is today the Devil's Tower, and the marks made by the bears' claws can still be seen on its steep sides.

One more interesting story is told about the Devil's Tower. It is said that somewhere about it is the opening of a large cave. During recent years a number of people have searched for it, but without success. Yet there is a man living not far

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THE DEVIL'S TOWER

from the spot who says that he once found the cave and entered it. He found there the bones of many animals of different sorts and some human skeletons. How would you like to explore such a place?

Can you imagine yourself trying to climb up the sides of this tremendous cone? How do you think you would feel if you really managed to get on top of it and then did not know how to come down again? If you notice how tiny the large trees that stand on the left-hand side seem, and realize the vast height of the peak, you will probably shiver and decide that you wouldn't care to make the attempt.

Yet a few years ago a party of boys did actually climb to the top of the Devil's Tower. Somehow, by building rude ladders supported by sticks thrust into the crevices, they managed to arrive upon the great platform, far above the level. And then, when they decided to come down again, they were unable to find the topmost ladder! Nobody knew they were up there. What do you suppose happened?

Now we have an opportunity to select from several composition subjects. Pick the one you like best.

1. Write a short story, beginning with the decision of the boys to start down. Write in the first person. Try to imagine that you are really up there, and tell the feelings which you imagine you would have. Use direct quotations in the conversation. See what your imagination and ingenuity can do. Think about pleasing and entertaining your classmates.

2. Write the Indian legend in verse such as Longfellow uses for the many similar legends that he tells in "Hiawatha." Before beginning to write, it will be a good plan for you to read a few pages of "Hiawatha" to recall the swing of the lines and the sort of language the poet uses. You might start out in some such fashion as,

> Once three lovely Indian maidens,
> Daughters of the chief Watosa,
> Left their father's lofty wigwam,
> Wandered from the tribal village—

3. Write a short story about an imaginary search for the mysterious cavern. Make every detail seem as real and natural as you possibly can.

LESSON 23

Sentence Work 13

We have learned something about verbs. Before we can go on to learn more, we must know about the words like *at* and *by* and *in*. These little words are often attached to verbs. We need to know what they are, so that we shall not think they are part of a verb.

Notice the word *at* in this sentence.

I looked *at* the window.

At is a very common little word. It usually has some noun or pronoun after it.

1. I stared at the *elephant.*
2. Uncle Phil came at *noon.*
3. The dog rushed at *me.*
4. I am not pointing at *you.*

By is another little word like *at.*

Nora stood *by* the door.

Notice the noun or pronoun after *by* in these sentences:

1. Stand here by *me.*
2. Did you come by *train?*
3. Molasses is sold by the *quart.*

In is a word of the same kind. Notice the noun or pronoun in each of these sentences:

1. He came in a *taxi.*
2. Look in the *pantry.*
3. There is a spring in *it.*

Other little words of the same sort are in these sentences. Notice the nouns or pronouns that follow them.

1. He ran away *from* home.
2. He came *after* supper.
3. May I go *with* you?
4. I bumped *into* him.
5. Mother sent me *to* the store.
6. The squirrel stood *on* his hind legs.
7. The nurse has no control *over* her.

These little words are called "prepositions." That is a big name for a small word, but it is easier to say than "the little words that have nouns or pronouns after them."

The noun or pronoun after a preposition is called the "object" of the preposition. A preposition and its object together are called a "phrase." Find the preposition and its object in this sentence.

We looked at the ostrich.

The preposition is *at*. Its object is *ostrich*. *At the ostrich* is a phrase.

Find the preposition in each of the following sentences. Say what the object of each preposition is. Then say what the phrase is—like this: "The preposition is *by*. Its object is *side*. *By my side* is a phrase."

1. Margaret stepped into the trolley.
2. We were resting in the shade.
3. I stood on the bridge.
4. The cat wanted to get away from me.
5. The crowd was pouring through the gate.
6. The audience stood during the prayer.
7. I should like to climb to the top.
8. Arthur slid down the banisters.
9. The sailor climbed up a rope.
10. You can succeed by hard work.
11. The water ran under the road.
12. There are big beams beneath the floor.
13. Don't buy gum with your money.
14. I stood behind my small brother.

15. You can't buy stamps without money.
16. Just look at that giraffe!
17. There is some dirt above your left ear.
18. Isn't there an arithmetic among your books?
19. Next Saturday we play against Newtown.
20. You will get an answer after five days.

LESSON 24

Spelling 7

Have you ever noticed how an *s* is put at the end of a verb like *sell* or *shift?* It is a fact—strange as it sounds—that many young people never have noticed with their eyes wide open. They have dreamed a form and have written their dream.

The fact is that *s* is put on all alone, squarely against the end of the verb.

sells shifts rolls turns shows

It is just the same with *risks* or *basks* or *masks*. It is just the same with the verb *ask*.

She *asks* if I am sure I can spell *grammar*.

There is another very common way of putting an *s* on a word directly—without any other letter or any helping mark.

its hers ours yours theirs

Make good note of *its*, which is ten times as common as the other four put together.

Put each book back in *its* place.
The fault is *ours*, not *hers*.

You have heard about *all right*. It is two sepArate words. Study the following phrases which must always be written as two words.

at last	in fact
at all	in spite

In spite of his cleverness we caught him *at last*.
In fact I couldn't see it *at all*.

Some of your classmates may not, in all the rest of the year, master every word of this lesson. Even if the teacher keeps reminding them and urging them to be more careful, they will fail every now and then. Resolve to kill your bad habits.

Sentence Work 14

Prepositions often come at the beginning of a sentence.

1. *By* hard work you can succeed.
2. *During* the prayer the audience stood.
3. *Beneath* the floor there are big beams.
4. *Above* the door hung a horseshoe.
5. *After* five days an answer will come.

Change each of the following sentences, putting the prepositions at the beginning of the sentences—like this:

Donald stood *between the horses.*
Between the horses stood Donald.

1. Mr. Sales started in the early morning.
2. We were ready to start at daybreak.
3. I tripped him with a quick movement.
4. We planted rose-bushes around the fountain.
5. A party of Boy Scouts marched behind the band.
6. The canoe plunged into the rapids.
7. The sap was running from every tree.
8. I have been out of school since February.
9. Arthur rushed gaily down the street.
10. There was not a sound until midnight.
11. A little breeze began to blow toward evening.
12. A long road stretched before him.
13. That seemed a long way to me.
14. The rule is different for us.

LESSON 25

Oral Composition 9

Suppose we plan for the next class-period to compare some of our experiences in earning money. We might select such a subject as "How I made my first money." Some of these

stories ought to be very amusing. Yet the very best material will be worthless unless it is *told in sentences.* Put in the periods with your voice, so that your classmates can say to themselves, "This is the end of a sentence."

LESSON 26

Written Composition 6

Read this three-paragraph story, and see whether you would call it a good one.

The Third Trap

On Friday afternoon I had set three traps for muskrats along the creek that emptied into the river about two miles below Uncle Rob's farmhouse. Now it was Saturday morning. As I trotted along the bank, I could feel my heart beating with excitement. How I did hope that I might be lucky! Yet I was afraid that there might not be anything in any of my traps.

When I reached the spot where I had set the first trap, I crept up on my hands and knees and peeped over the bank. There it was, under the shallow water, near the edge, just as I had set it. I was a little disappointed, but I did not lose hope. Soon I reached the second trap. Like the first one, it was undisturbed. My heart sank down into my shoes, and I began to feel that trapping was pretty poor sport, after all.

Soon I had come to the place where my third and last trap was set. With hope and fear, I tiptoed up to the reeds at the edge of the water. What if this one, too, should be empty? Oh! if only I could catch one! Hardly daring to breathe, I looked into the water, and there, perfectly dead, and seeming to be standing on his head in the water, was a monstrous big brown muskrat!

Like the panther story, this account of a boy's adventure begins without wasting any words; and when it reaches the end, it stops. Suppose the writer had gone on like this: "I took him out of the trap and set it again, for I hoped to catch another the next day. Then I started home. I reached the

house tired and hungry, and I surely enjoyed Aunt Emma's magnificent bacon and eggs."

While all this may be true, it certainly doesn't belong in this story. It is tacked on after the real ending. Nobody has the least bit of interest in it. It spoils the whole effect of the story. In your own stories, oral or written, always stop right after the point of highest interest. Don't drag in anything about the trip home or your appetite for supper.

Exercise. Plan and write a three-paragraph story about an experience connected with Hallowe'en. Make the composition perfect in form. Get an interest-catching start. Avoid *and* and *so* as much as you can. When the story is done, stop.

LESSON 27

Letters 1

Read this letter written by a seventh-year pupil to a chum.

Collins, Nebraska
June 12, 1921

Dear Celia:

Your experience in feeding birds interested me so much that I read your letter to Mother. We have had a good laugh over it. A person who can write such entertaining letters ought to write a great many of them for the sake of her friends.

I had a strange little experience this spring. One day I made a little platform to feed birds on. I put it up in a clump of trees which were thickly hung with grapevines. The very next day I went to Aunt Ora's for a visit, and was gone for more than a week. When I got home, I immediately went out to my feeding stand to feed the birds some crumbs. When I stepped through the grapevines, what do you think I saw?

There on the stand was a rough little nest made of sticks. On the nest sat a turtle dove. She flew off when she saw me, and in the nest were two eggs. A few days later, there were two little doves there. I thought that my feeding stand had been a success.

Your friend,

Viola Stevens

Notice how this letter begins. Up at the right-hand corner of the page Viola wrote the name of the place from which she was writing. Under that, and a little to the right, she wrote the date. The name of the place from which the letter is written and the date must always be given at the beginning of a letter. We have a name for this which you will need to remember. We call it the *Heading.*

If you live in a city, you must give your street number in the heading, putting it first in a line by itself. Then it will look like this:

618 West Fourth Street
Muscatine, Iowa
November 29, 1919

What punctuation marks do you notice in the headings which you have just observed? Can you make two easy rules for the use of commas in a heading? Now write the two rules on a slip of paper. See which member of the class has the best rules.

Below are some headings which are not punctuated. Copy them on a sheet of paper, near the right-hand edge, and put in the punctuation marks, according to the two rules.

1. 834 South 35th Street
Omaha Nebraska
April 5 1920

2. Weston New Jersey
August 23 1922

3. 6640 East 68th Street
Chicago Illinois
December 12 1917

4. 314 Walnut Avenue
Clinton Missouri
July 30 1921

Exercise. Rule a plain sheet of paper into six equal strips, and write in each division a heading which you make up. At least four of them should contain street addresses. Don't forget to put in the commas.

Caution. Notice that in the headings which you have read the dates were written this way: June 4, December 14, April 3. Never write 4th, 14th, or 3rd in headings.

The Right Forms 7

write—wrote—have or *has written*

1. He wrote a letter.
2. Did you write first?
3. Why have you not written?
4. He has written for me.
5. I have written my theme.
6. You could have written more plainly.
7. She had written two stories.
8. How many has he written?
9. He says he has written five.
10. How can he have written so many?
11. The title should have been written here.
12. She has written on both sides of the paper.
13. A theme must be written carefully.
14. He has written the address properly.
15. You should have written yours in the same way.

LESSON 28

Spelling 8

Review carefully—as if it were a new, difficult lesson—all that is said in Spelling 3, page 41.

Prepare to recite orally on this topic: "How I can remember the right form of a word that has troubled me." You must think of some word that you once used to misspell, and must think of some other similar word with which you might put it. For example, an oral recitation might be: "Sometimes I have trouble with the word *coarse*—as in 'coarse cloth, coarse thread.' This ought to be spelled c-o-a-r-s-e. A word like this is h-o-a-r-s-e. If I had made up a sentence that had *hoarse* and *coarse* in it, I might have broken up the bad habit. I could have said, 'Put a *coarse* cloth around my *hoarse* throat.' "

Sentence Work 15

Read through the pairs of sentences below. Notice in each case how the second sentence begins.

1. He slept soundly for eleven hours. At nine o'clock he waked up.
2. The man and the lion were locked up in the room. In the street outside the crowd waited breathlessly.

Read this next pair of sentences and decide where the second one ought to begin.

3. First he read the letter from his sister after that he opened the one from Jim.

It would sound queer to say, "First he read the letter from his sister after that." Surely the sensible way to divide is this: "First he read the letter from his sister. After that he opened the letter from Jim."

Decide in the same way about each of these pairs of sentences. Be sure not to have any sentences that sound queer. In each case you will find that the second sentence begins with something like "after that" or "by the light" or "at last" or "also."

1. The smoldering wick burst into flame by the sudden light Wilbur saw his father.
2. Eight weary days passed slowly by at last a telegram came.
3. Maggie scrambled up the opposite bank at the top she paused and looked back.
4. Harry peeped cautiously through the crack in the door at the stove stood a tramp frying some eggs in a rusty skillet.
5. Lobsters are very expensive in fact they cost three times as much as good beefsteak.
6. He was often rude and sarcastic with the boys so of course they tried to get even with him.
7. Larry was a very serious boy also he was absolutely honest.
8. The room was rather small otherwise it was perfectly comfortable.
9. For three years he was a clerk in a department store before that he had been an errand-boy.
10. There was a queer squeaking sound in the attic also the latch in the front door was rattling mysteriously.

LESSON 28 A

Sentence Work 16

The most common preposition is *of*. It usually comes after a noun.

1. It was fastened by a chain *of* gold.
2. Here is a mixture *of* salt and sugar.
3. We stood in a forest *of* pine trees.
4. He is the editor *of* a paper.

We often find *of* after another preposition and its object.

1. *in* the hush *of* midnight
2. *around* the door *of* the shop
3. *at* the end *of* the game
4. *from* the top *of* the tower
5. *through* the noise *of* the street
6. *after* the close *of* business
7. *for* the sake *of* my mother

Put a subject and verb and several other words after each of the seven pairs of prepositions above, so as to make complete sentences—like this: "On the top of the ladder *sat a very untidy little child*."

Read the following description of "the silent midnight." Every sentence begins with the subject and verb. It is tiresome to read such a lot of sentences that are all alike.

1. It was the very dead of night. 2. Ichabod was riding along the high hills beside the Hudson River. 3. He felt scared on this long, lonely road. 4. The broad river looked dark and mysterious below him. 5. He could barely see the dusky forms of the boats in the dim starlight. 6. Everything was fearfully still. 7. He could hear the barking of a dog clear from the other side of the great river in the dead hush of midnight. 8. The crow of a rooster came to his ears from a farmhouse half a mile away. 9. These distant sounds only made the night seem more silent. 10. There was no sound near him. 11. All sorts of stories about ghosts and goblins came to his mind in this fearful silence. 12. The night grew darker and darker. 13. He had never felt so lonely and dismal in all his life.

Thirteen sentences, one after another, that begin in the same way are unpleasant. If all the sentences began with a

preposition, they would be tiresome. It is disagreeable to have all sentences begin the same way. We want variety.

Rewrite the description of "the silent midnight." Copy the first two sentences just as they are. Change number 3, so that it will begin with "on this long, lonely road." Make number 4 begin with "below him." Make number 5 begin with "in the dim starlight." Keep number 6 just as it is. Change number 7, so that it will begin with "in," and number 8 to begin with "from." Let number 9 and number 10 stay as they are. Begin number 11 with "in." Keep number 12 as it is. Begin number 13 with "in."

When you write your next composition think of this exercise. Try to begin some of your sentences with prepositions.

LESSON 29

Letters 2

Exercise. Write a letter to a relative in which you say that you are coming for a visit. State plainly how you will travel and when you will arrive, so that the person to whom you write can meet you. Place all the parts of the letter as they appear in the model on page 68, and punctuate in the same way.

LESSON 30

Spelling 9

Always try to think of similar words in a group together. Suppose someone keeps making mistakes with *lose*. He must not say anything to himself about the wrong form that his mind dreamed when he was a child. He must look hard at the single *o*, must think "just one *o*," and must hunt for another similar word to go with it. *Move* is a good one, for it has only one *o* and

has the same vowel sound. Another one is *prove.* Think of "lose, move, and prove." A group of three like that is a strong antiseptic; it kills the misspelling germs.

Did you ever have the wrong habit with *paid?* If so, it is probably still in your system and breaks out once in a while. You must kill the germ. One good antiseptic is *laid,* which has the same *ai* and the same sound. Another is *said.* Think of "laid, paid, and said" together; then you can spell all three.

Perhaps you are sometimes in doubt about *already.* If you let yourself think of the wrong form, or if you try to think how *already* is different from some word that has two *l*'s, your mind will be confused. You must find other similar words that begin with *al.* There are three others: *almost, altogether, always.* (Do you notice that *altogether* is one solid word, with no break, no hyphen—nothing but the ten letters?) You might make this picture of the words in your mind:

al + { most / ready / together / ways

Then if you learn, so that you can rattle them off quickly, in alphabetical order, "almost, already, altogether, always," you may perhaps escape mistakes in future with "the solid *al* words."

This lesson shows you groups of words:

lose, move, prove
laid, paid, said
almost, already, altogether, always

Sentence Work 17

Separate into sentences this account of "the hog and the cocoanut." Many of the sentences begin with prepositions.

I once saw a drove of wild hogs in a grove of cocoanut trees on the ground were many ripe, sweet cocoanuts of these the hogs are very fond they have to work hard to break the thick, hard shells after an hour of gnawing they sometimes fail to get at the meat

I once saw one of these pigs work two hours on a single nut he could not open it for a while he gave up in disgust after two hours he came back to attack it once more he was in a perfect rage he stamped it into the soft ground with his hoofs with his snout he tossed it angrily then he bit it again with all his might after several minutes of biting he tossed it again then he had to hunt for it in this way he drove the cocoanut half way across the valley at sundown he was all tired out not a mouthful of food did he get for all his trouble.

LESSON 31

Letters 3

When one writes a letter to a person who is not a close friend or a relative, it is necessary to write that person's address below the heading and close to the left-hand margin. Notice how Mr. Elliot's address is placed in this sample.

136 West Monroe Avenue
Glenwood, Wisconsin
August 30, 1920

Mr. Frederick Elliot
Blue Springs, Colorado
Dear Sir:

Notice that the only mark of punctuation used in this address follows one of the rules which you made for the heading. What is it?

Exercise. Examine the advertisements in a magazine or newspaper and pick out six addresses. Copy these on a sheet of paper, close to the left-hand margin. Some of them will be in three lines instead of two because the street and number will need to be given. Observe these addresses. For what purpose are periods used?

1. South Bend Printing Co.
511 High Street
South Bend, Ind.

2. The Mitchell Boat Mfg. Co.
621 Ellis Avenue
Peshtigo, Wis.

LESSON 32

Letters 4

When we meet a person and start to talk with him, we generally begin by saying "Hello" or "Good morning." A letter always starts with a word or two of greeting. We call this the *Salutation.* You should remember this name, for you will use it many times. In the letter on page 68 the salutation was "Dear Celia:" For other letters we might use such salutations as those in the following exercise.

Exercise. Rule a sheet of paper into five equal strips. Then, leaving a margin of about one inch at the left, copy the following addresses and salutations:

1. Mr. Thomas B. Gates
   Tinmouth, Vermont
   My dear Mr. Gates:

2. The Fowler Refrigerator Co.
   126 Chandler Street
   Brooklyn, New York
   Gentlemen:

3. Miss Amy Brown
   Albert Lea, Minnesota
   My dear Miss Brown:

4. Mr. Adam J. Bedell
   412 Clinton Avenue
   Seattle, Wash.
   Dear Sir:

5. Mrs. Samuel A. Bliss
   856 Marquette Road
   Chicago, Ill.
   Dear Madam:

Do you know the name of the mark which follows each of these salutations? It is called a *colon.* It is a serious blunder to use a semicolon (;) for this purpose.

Exercise. Write on a sheet of paper, close to the left-hand margin, a salutation to each of the following:

1. A member of your family
2. A friend of your own age
3. One of your teachers
4. The mayor of your city
5. The minister of a church in your city
6. A firm which deals in athletic goods or other merchandise

LESSON 32 A

Letters 5

Compose five addresses and salutations to correspond. Place these in the proper position on a page ruled into five strips.

In addition, clip from some real letters the headings and salutations. Bring these to class, and exchange with another pupil. See how many of them are correctly written. Correct any that are wrong.

LESSON 32 B

Letters 6

Exercise. Write the following carefully on pages ruled into four equal parts. Look at the models if you are in doubt about any point. Be sure that your work is exactly right before you bring it to class. The dashes are used just to separate the parts, and of course you will not copy them.

1. Beatrice—Nebraska—January 28—1918—Mr. Jacob S. Olds—1144 Louisiana Avenue—Lawrence—Kansas—My dear Mr. Olds

2. Hibbing — Minnesota — March 9 — 1920 — Blue River Game Farms—Box 109—Middletown—New Jersey—Gentlemen

3. 467 East Third Street—Dayton—Ohio—June 4—1921—The Randall Furniture Co.—Grand Rapids—Michigan—Gentlemen

4. 1232 Oak Avenue—Evanston—Illinois—February 21—1922—Miss Felice Williams—Craig—Colorado—My dear Miss Williams

5. Langford—Pennsylvania—September 10—1921—J. F. Prentiss Boat Co.—412 Erie Street—Albion—Michigan—Gentlemen

6. Box 463—Easton—Maryland—August 17—1919—Mr. Ira H. McIntire—Assistant Superintendent of Schools—Green Bay —Wisconsin—Dear Sir

7. The Strasser Quilting Company—18 Laight Street—New York City—April 20—1922—Mrs. W. H. Anderson—Danville—Illinois—Dear Madam

8. 580 Madison Street—Richmond—Virginia—September 14—1921—Judge Amos W. Gary—28 Vandeventer Place—St. Louis—Missouri—My dear Sir

9. 810 South Hill Street—Los Angeles—California—August 17—1920—Miss Florence Brady—Bedford—Iowa—Dear Miss Brady

10. The University Club—New Haven—Conn.—October 23—1918—Charles Knight and Sons—Fifth Avenue and 45th Street—New York—Gentlemen

11. Archer—Wyoming—December 6—1922—Smith and Brewer Co.—265 Broadway—New York—Gentlemen

12. 717 Market Street—San Francisco—California—May 28—1919—Schafer Band Instrument Company—1024 Schafer Block—Elkhart—Indiana—Gentlemen

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LESSON 33

Written Composition 7

1. A ghost—almost!
2. A surprising discovery
3. How I was caught
4. A frightful dream
5. A clever dog
6. How I learned to skate
7. My big brother's adventure
8. How the baby got me into trouble
9. A joke that succeeded
10. A joke that failed to work as it was planned
11. When I forgot my purse
12. That miserable goat

Choosing one of these subjects, write a story of three paragraphs. Remember what the first paragraph must do. If you are hazy about it, turn back to page 40 and refresh your memory before you start out. Make a neat, crisp ending.

The Right Forms 8

eat—ate—have or *has eaten*

1. We ate our lunch.
2. Who ate the cake?
3. I ate some of it.
4. The horse has eaten his hay.
5. Has he eaten any oats?
6. Billy ate too much pie.
7. He shouldn't have eaten so much.
8. He has eaten his supper.
9. The bear had eaten the honey.
10. The rat ate a hole in the coat.
11. Has she eaten the oranges?
12. She has eaten one of them.
13. Who ate the other?
14. Somebody has eaten it.
15. You ate it yourself.
16. Do not eat so fast.
17. The canary has not eaten its food.
18. John had eaten earlier.
19. The rabbits have eaten the lettuce.
20. We ate in the park.

SUMMARY OF MINIMUM ABILITY FOR MID-YEAR PROMOTION

1. Spelling. The pupil should be able to spell *too, all right, separate, grammar, meant* (Spelling 1, page 22); *any, many, anything, know, knew, known, throw, threw, thrown, perhaps, perform, across, among, before* (Spelling 2, page 31); *have, told, speak, rode, drove, shone, led, rough, enough* (Spelling 3, page 41); *whose, sure, toward, once, woman, until, crowd, every, does, some, sense, level, stretch, their* (Spelling 4, page 47); *rolls, turns, shows, asks, its, hers, ours, yours, theirs, at last, at all, in fact, in spite* (Spelling 7, page 65); *lose, move, prove, laid, paid, said, already, almost, altogether, always* (Spelling 9, page 73).

The pupil should have gained some skill in helping himself out of his own spelling difficulties by "putting similar forms together."

2. Sentence Work. The pupil should readily and habitually recognize that a word like *it, he, they, then, there* is the sign of an independent statement (Sentence Work 1, page 25). He should be able to recognize promptly verbs of one and two and three words made with *have, could, might,* etc. (Sentence Work 2, page 27; Sentence Work 5, page 41; Sentence Work 11, page 57). He should be able to select ordinary nouns (Sentence Work 4, page 35) and pronouns (Sentence Work 6, page 42) and to find the subjects of verbs (Sentence Work 7, page 45). He should be able to recognize prepositions and their objects (Sentence Work 13, page 63) and to vary sentences by beginning them occasionally with phrases (Sentence Work 14, page 66; Sentence Work 15, page 71). He should be able to apply his knowledge of grammar to the separation of solid passages into proper sentences (Sentence Work 1, page 25; Sentence Work 3, page 32; Sentence Work 8, page 48; Sentence Work 9,

page 53; Sentence Work 15, page 71). He should be able to apply the drill in sentence-separation to the recognition and correction of "sentence-errors" in his own writing.

3. Use of the Dictionary. The pupil should be able to make practical use of the dictionary to discover how to spell or pronounce words, or to learn their meaning. His knowledge of the alphabetical order should enable him to find the word he desires without loss of time, and he should be perfectly sure of the most common diacritical marks.

4. Written Composition. At this stage the pupil should be able to write a neat theme of from one to three short paragraphs which is correct in mechanical form. He should be able to handle the simple sentence, with not more than one false sentence to a page. He should use very few compound sentences, especially those which employ the conjunction *and*.

The pupil should be able to write the letter forms without error in position or punctuation.

5. Oral Composition. The pupil should be able to prepare and give an oral composition consisting of from eight to twelve short, simple sentences, with very little use of connectives. The test of enunciation will be whether all in the class can hear and understand.

6. Verb Drills. Drill upon the "right forms" should have established the beginnings of habits of correctness in the use of the important verbs *see*, *go*, *do*, *lie*, *sit*, *know*, *write*, and *eat*.

LESSON 34

Sentence Work 18

Some verbs of two words are made with *do*.

1. *Do* you *go* often?
2. I *didn't know* what to do.
3. *Does* your ear *ache*?

The verbs are *do go, did know, does ache.*

Another kind of two-word verb is shown in these sentences:

1. The horse *was tied* to a post.
2. Soldiers *are shot* if they disobey.
3. I *am* now *caught* in my own trap.
4. *Were* you *seen* by anybody?
5. The ink-spot *is covered* by a rug.

Find every verb in the following sentences. Do not put any prepositions with the verbs, nor any words like *able* or *good* or *sure*. Find the subject of each verb by asking, "Who or what?"

Some of the verbs have three words; some have two; some have only one.

1. I certainly do dread to have dirty hands.
2. Out of the hat came a squirming rabbit.
3. Have you seen my rubbers anywhere?
4. We are able to do better now.
5. The explosion was heard five miles away.
6. Was the explosion heard as far away as that?
7. After the lightning came the thunder.
8. The roar of thunder was heard frequently.
9. Have you been able to keep up a good mark?
10. At the close of the performance there was a dance.
11. I have been standing here long enough.
12. Have you been waiting for me?
13. We shall not be able to meet you.
14. I am held here by a telegram.
15. A big pile of letters was on his desk.
16. Are you preparing for tomorrow's lesson?
17. The newsboy didn't pay any attention to the lady.
18. Did you look at the silver watches?
19. There has been some snow in the mountains.

20. Jonathan was coming from the barn.
21. Up from the cellar were coming the sounds of a quarrel.
22. For a month Roland had been slowly recovering from scarlet fever.
23. I am sure of the number.
24. Out of this old paper is made a substance as hard as steel.
25. Is he planning to return?
26. Every day of the vacation Marion has been coming regularly to see me.
27. On the inside of the cover was a picture of his wife.
28. Dwight and Hardy were all covered with mud.
29. Perhaps I am only dreaming.
30. Ducks are not often seen in winter.
31. Up the street rode General Wheeler.
32. Has he been deceived?
33. Under my finger-nail there has been a clot of blood for a week.
34. Did Perry ever find his watch?
35. Far off in the west was one little white cloud.
36. What had the lady said?
37. Do you ever want to go to Florida?
38. A man does not like to be hit with a snowball.
39. You may look at my collection of stamps.
40. Ned will be up soon.

LESSON 35

Spelling 10

Review the words of Spelling 4, page 47. See if you can think of some trick for remembering each word. For example, if any classmate of yours has had a wrong habit with *whose*, don't you think he could help himself if he learned to say, "*Whose move* is it?" Or he might say, "*Whose* is like *lose*." Anyone who can think of the two *su* words, *sure* and *sugar*, in a sentence ought not to fail with either word in the future.

Suppose you want medicine for a friend whose mind is ill with the misspelling of *toward*. You must hunt for a word that looks almost the same. You begin with *b* and get *boward*, but there is no such word. Then you try *c*—and there is *coward*, the very thing you are looking for. You can make a sentence: "He ran

toward the *coward*." It will be better still if we say, "*Howard* ran *toward* the *coward*."

Try to make some medicine for each word of Spelling 4, page 47. Find a similar word to put it with or make a sentence of advice, like "Put two *s*'s in *sense*."

Sentence Work 19

Separate into sentences this story of the pup and the game-cock. A number of the sentences begin with prepositions.

The pup's master kept a flock of game-hens in a fence of pickets and barbed wire among them was a fighting-cock he had a strong bill and spurs as sharp as needles often the pup had barked at them it was great sport to see them cackle and run away in fear the pup longed to get inside to chase them to his delight one day he found a hole under the fence through this he wriggled at last he was going to have perfect joy he grabbed at the nearest hen she dodged him the next moment the game-cock came at the pup with one fierce stroke of his spurs he set the pup's nose to bleeding the second stroke sent the pup sprawling in the dust again and again the pup was struck by the cruel bill and spurs in fear and distress he ran for the hole under a cool rose-bush he licked his wounds he was a sadder and a wiser dog.

The Right Forms 9

take—took—have or *has taken*

1. Take this pitcher to the well.
2. I took both boxes.
3. He has taken cold.
4. You should have taken his part.
5. Have you taken the money home?
6. Why have you taken my sweater?
7. An accident had taken place.
8. She ought to have taken more pains.
9. The ax had been taken from its place.
10. They have taken the easiest jobs.
11. This post must be taken out.
12. They have taken their share now.
13. He had taken his sled to the hill.
14. She ought to have taken it.

LESSON 36

Letters 7

A friend who missed the last two recitations because of illness asks you what the class has done during his absence. Write him a letter of reply. If necessary, turn back to page 68 for your model.

LESSON 37

Letters 8

The main part of a letter is called the *Body*. If the body of the letter contains more than one paragraph, each paragraph should state one distinct part of the message. You know already that paragraphs in letters are indented, just as in other compositions.

After the body of a letter comes what is called the *Complimentary Close*. This is just a pleasant and courteous form for ending the letter.

The *Signature* is the name of the writer. It is always written with the pen, even if the rest of the letter is typewritten.

Notice these specimens of the complimentary close and signature:

Yours truly,
George H. Sloan

Sincerely yours,
Luella Smith

Exercise. Write a letter to the postmaster of your city, informing him that you have changed your address. You should tell him what your address has been, as well as what the new one is to be. Be sure to write plainly, and to observe all the points you have studied.

LESSON 37 A

Letters 9

Review Exercise. Write out the following in proper form and position, leaving a space of about an inch to represent the body of the letter in each case.

1. 6330 Wentworth Avenue—Chicago—Illinois—January 12—1919—Sutter and Lund Co.—Madison Avenue and 45th Street—New York—Yours truly—Joseph Carter
2. Vinton—Kansas—May 1—1913—Mrs. David S. Grant—Port Washington—Wis.—Dear Mrs. Grant—Very truly yours—Alfred H. Wilson
3. West Liberty—Iowa—October 30—1921—Robert Mitchell Graham—Natick—Mass.—My dear Mr. Graham—Sincerely yours—Ella Morgan
4. The Richards Hotel—Bay View—Mich.—July 2—1915—Lockett Hardware Company—Lancaster—Pennsylvania—Gentlemen—Yours truly—H. B. Smith
5. Coleridge—Nebraska—April 17—1918—Union Furnace Company—816–822 South Michigan Avenue—Chicago—Illinois—Gentlemen—Very truly yours—Lloyd E. Whittaker
6. 522 South Franklin Street—Kewanee—Illinois—March 9—1920—Mrs. Julia Angell—226 Brook Street—Louisville—Kentucky—Dear Madam—Yours respectfully—H. C. Dunham and Co.—Charles D. Barber—Secretary

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LESSON 38

Sentence Work 20

A sentence may contain two verbs.

Suddenly he *stops* and *holds* the stick in the shavings.

The subject *he* belongs with both verbs. There is only one sentence.

A sentence may have three or four verbs.

He *paused*, *looked* carefully around, *listened* for several seconds, and then *advanced*.

The subject *he* belongs with each one of the four verbs. There is only one sentence.

Separate the next paragraph into sentences. Some of the sentences contain two verbs; some have only one.

The first man climbed about forty feet and found a ledge to rest on then he fastened the rope and made a firm line for the second man to climb with the second man mounted to the ledge and there waited for the first man to climb again this time the first man reached a ledge only twenty feet higher up again the second mounted after him and waited for the first man to climb to a third ledge so they kept on up the face of that thousand-foot cliff within an hour they had reached the top and were waving their hats at us.

Spelling 11

Most young Americans nowadays dread to use the verb *lie*. They ought to use it in sentences like these:

1. The book *lies* on the desk.
2. An alligator often *lies* on a sunny bank.

If we can persuade a person to use *lies*, he is almost sure to spell it correctly. Also he can probably spell *ties*, as in "*ties* his shoelaces," "*ties* the score."

If we point to the *ies* of those little verbs and get his eyes wide open, so that he can see *ies*, we can then flash

cries

upon the screen. We can show him that *cries* is just like *lies* and *ties*.

Then, making sure that his eyes are still wide open, we show him

tries

If he wants to learn and has strong will-power, he will then make his mind see *ies* while his lips say

lies ties cries tries

How many times, in your various textbooks and on the board, have you seen *modifies?* It ends in *ies*, just like *cries* and

tries. Do you suppose that anyone in your class has been dreaming a wrong form of *modifies?* It hardly seems possible. Yet, unless your class is different from almost every other class in the United States, there are two or three such pupils who recite with you every day. Isn't it mysterious? Spelling is peculiar.

The Right Forms 10

draw—drew—have or *had drawn*

1. I drew a picture.
2. Sleds are drawn by dogs.
3. We drew lots for the prize.
4. He had drawn the bucket up.
5. She drew down the shade.
6. He had drawn his gloves on.
7. Two horses drew the carriage.
8. This picture is well drawn.
9. She drew water for the camels.
10. He drew a plain sketch of the road.
11. Could you have drawn a better one?
12. Neither you nor I could have drawn so well.
13. The sleigh was drawn up to the door.
14. Who drew this picture?
15. It was drawn by the art teacher.
16. She has drawn a better map than you have.

LESSON 39

Oral Composition 10

When we first meet a person, we form an opinion of him by the way he talks. The power to talk correctly and pleasantly helps one to make friends and to win the confidence of other people. Friends are good to have, and the confidence of the people with whom we come in contact is worth working for.

We can learn much about speaking by paying attention to the talk of others and by consciously trying to talk better ourselves. Like every other ability that is worth having, the ability to speak well requires practice.

Exercise. Notice carefully a conversation that takes place in your home at mealtime, so that you can give it in class. When giving your report, speak slowly and plainly, with rest periods at the ends of statements. Spare *and* as much work as you can.

LESSON 40

Sentence Work 21

Read the lines below. They are not sentences at all, for they do not make statements.

1. when we were ready
2. if you care to go
3. as if he had been hurt
4. that he is sick
5. than she can buy
6. what he said
7. why he forgot to get a ticket

If a person says, "When we were ready," you think, "Well, what then?" You want to know what happened. You wait for him to say something more, to make a real statement.

When a person says, "If you care to go," we wait for the rest. He has not yet said anything. When we hear "as if he had been hurt," we know that this is only the end of a sentence.

A complete sentence would be "He acted *as if he had been hurt.*" "She said *that he was sick.*" But "as if he had been hurt" by itself is not a sentence. It is only part of a sentence.

So we might say, "I asked him *why he forgot to get a ticket.*" Or we might ask, "Why *did* he forget to get a ticket?" These are sentences. But "why he forgot" is only a part of a sentence.

These parts of sentences are called "clauses." We shall not study clauses till later in the book; but we want to learn how to

know a few of the common ones, because even pupils much younger than you use them frequently in talking.

In each of the following sentences there is one of these clauses. Find each one.

1. You may go when you have finished. 2. The teacher asked why we put up our hands. 3. The foreman will tell you how he used to work. 4. He has more money than he can spend. 5. She could have gone with us if she had wanted to. 6. He was angry because we didn't treat him. 7. Mr. Rickard stood where he could not be seen. 8. I told him that he would be sorry. 9. Neither boy could tell what the answer was. 10. Tompkins had better pay his debts before he buys silk shirts. 11. If you want to, you may go with us. 12. Your tardiness will not be excused unless your mother writes a note. 13. I am ready whenever you are. 14. You must keep on working till you get the right answer. 15. Miss Fay thought that her new dress was very pretty. 16. We had better buy while the price is low. 17. The doctor didn't know what disease Jim had. 18. The water bubbled after he sank. 19. Gridley, you may fire when you are ready. 20. The cat acted as if she had been stealing cream. 21. He was elected because the people thought he was honest. 22. Amy did not finish the book until the clock struck two. 23. He folded up his napkin after he had finished. 24. My father's steps were longer than I could take. 25. Fred could not imagine why they laughed so. 26. Owen plunged into the woods where the stream made a little opening. 27. The judge was coughing while the prisoner spoke. 28. Jarvis rubbed his hand as if it were sore. 29. He yelled before he was hurt. 30. You will surely fail unless you study harder.

LESSON 41

Written Composition 8

Here is an incident, as retold by a pupil, from one of the best stories ever written in America, *Rip Van Winkle*. When you read it aloud and notice the sound of it, you will think it a shame that anyone should take an incident from such a fine story and spoil it by telling it in this way.

Just then Rip saw a young woman coming through the crowd with a child in her arms. When it saw Rip, the child began to cry. The

woman *said* for it not to cry. She *said* the old man wouldn't hurt it. When she *said* this, she called it Rip. Then Rip *asked* the woman what her name was. She *said* it was Judith Gardinier. He *asked* her what her father's name was, and she *said* it was Rip Van Winkle. She also *said* that he had gone away twenty years before, and had never been heard of since. He *asked* her where her mother was. She *said* her mother was dead, too. She *said* she got mad at a peddler, and broke a blood-vessel, and died. He caught her in his arms and *said* he was her father. He *said* he was Rip Van Winkle.

This conversation has no life in it. You can't form a picture of the persons, or imagine that you hear their voices. One reason why the scene seems so dead is that the speaker used indirect quotations instead of giving us the exact words the people used. Now read the incident in the author's own words, and see how much more real and interesting it becomes.

At this critical moment a fresh, comely woman pressed through the throng to get a peep at the gray-bearded man. She had a chubby child in her arms, which, frightened at his looks, began to cry.

"Hush, Rip," cried she, "hush, you little fool; the old man won't hurt you." The name of the child, the air of the mother, the tone of her voice, all awakened a train of recollections in his mind. "What is your name, my good woman?" asked he.

"Judith Gardinier."

"And your father's name?"

"Ah, poor man, Rip Van Winkle was his name, but it's twenty years since he went away from home with his gun, and never has been heard of since. His dog came home without him; but whether he shot himself, or was carried away by the Indians, nobody can tell."

Rip had but one question more to ask; but he put this with a faltering voice: "Where's your mother?"

"Oh, she too died but a short time since; she broke a blood-vessel in a fit of passion at a New England peddler."

The honest man could contain himself no longer. He caught his daughter and her child in his arms. "I am your father!" cried he—"Young Rip Van Winkle once—old Rip Van Winkle now! — Does nobody know poor Rip Van Winkle?"

Here the living persons seem to stand before us. Words like *comely*, *chubby*, and *gray-haired* tell what they looked like. Such an expression as *pressed through the throng* suggests real action.

Notice how the writer has avoided *said* and *asked*. Expressions like *cried* and *put this with a faltering voice* tell us how the speakers felt and what their words must have sounded like. Some of the speeches in the dialog have no *said* words at all.

Notice how dead and solid the following conversation is:

After Gluck had looked at the river a while, he said that it would certainly be fine if it were really all gold. Then a clear, metallic voice said that it wouldn't, either. Gluck jumped up and asked who was speaking. There was nobody to be seen.

If we change the indirect quotations to direct quotations, we can make the passage twice as interesting.

"Ah!" observed Gluck, after he had looked at it for a while, "if that river were really all gold, what a nice thing it would be!"

"No, it wouldn't, Gluck," piped a clear, metallic voice close to his ear.

"Bless me! what's that?" exclaimed Gluck, jumping up. There was nobody to be seen.

A conversation is always more real if we use the exact words of the speakers, and if we frequently employ, in place of *said* and *asked*, words that tell us more about the tone and manner of the speaker. It is not very hard to do these things, even in oral work, if we keep thinking that we do not need to hurry. When we pause for a rest period at the end of a sentence, we can think how to begin the next one.

Here are a few words which we can use with our direct quotations to take the place of the tiresome and overworked words *said* and *asked*.

inquired	spoke	continued	cried	shouted	yelled
questioned	exclaimed	observed	called	jeered	groaned
replied	answered	remarked	stated	whined	pleaded
returned	murmured	insisted	sighed	declared	roared

Exercise. Prepare as a written composition the story of what happened and what was said when somebody took you to a store to buy a new suit or dress or a pair of shoes. Use direct quotations, putting in *all* the punctuation marks that are needed. Make the talk sound real when the theme is read aloud.

LESSON 41 A

Written Composition 9

Let each pupil select a magazine story which he wishes to read. When you have finished reading your story, go through it and pick out all the words used in place of *said* or *asked*. Write these expressions in a column, putting before each a number showing how many times you find it in the story. Compare the lists in class, and see who has the most different terms.

LESSON 41 B

Written Composition 10

Write down as many synonyms as you can think of for each of the words in this list. Sometimes you may use several words in place of one.

shine	difficult	help (verb)	big
brave	pain	quit	climb
pleasant	hasten	work (verb)	hill
timid	foolish	win	rubbish
get	kill	small	dismiss

In class the lists may be put on the board and discussed. Each pupil should be ready to defend the words he has chosen.

LESSON 42

Oral Composition 11

Not long ago a seventh-year class was given the following assignment. Each pupil was asked to question some person just as a newspaper reporter does when he wants to get an interview for his paper. The subject for this interview was: "Which do you think gives us the more useful training, mathematics or history?" Of course, the wisest man could scarcely hope to

settle such a question. But the pupils were not trying to settle it. They were simply getting the opinions of the persons with whom they talked, so that they could give reports of the interviews in class. This is the way a boy named Willis gave his oral report. The notes of the shorthand writer give the exact words the boy used.

I had an interview with one of my neighbors while walking down to school today. I told him I wanted to have an interview with him for English. He said, "All right. Fire away."

So I started in and asked him, "Which do you think is more important, mathematics or history?"

He said he thought he would rather take history, but that he thought mathematics was more important. I asked him what he would do without mathematics. He would have to use that almost every day, but he said he had to learn a lot of stuff that was of no use, and—er—he thought it wasn't any use to him. He said he thought history was more important.

Can you give a better report of an interview than this? It is to be hoped that you can, for this one is pretty bad. The speaker did not make his point plain. He stammered and contradicted himself. He started out with direct quotations, but soon he got lost in a tangle of indirect ones, and repeated *said* until we were tired of hearing it. His report has no life or interest in it.

A girl named Violet gave a report on the same subject. What makes hers more lively than the first one? Can you tell?

This morning I walked up to Mother and said to her, "Now, Mother, I'm going to have an interview with you."

Mother laughed and replied, "I think I know what it's for. It is for your English class, isn't it?" I told her that she was right.

I then asked, "Mother, what good does mathematics do us, anyway?" Mother answered, "We need mathematics all the time. Every person who has a job must know something of mathematics. It is used by practically everyone in daily life."

Then I inquired, "Well, what good does history do us?"

Mother thought a little, and then she answered, "Why, history isn't exactly as necessary as mathematics, but it is very interesting and useful. We should all like to know history. It develops the mind to

study it, and to learn the important things that have happened in the world."

"Which of the two do you think is more important?" I questioned. Mother answered decidedly, "Mathematics, of course. History is more like a book which we read for interest and pleasure. Mathematics we need for all kinds of practical work."

You see this interview sounds like the talk of real, live people. Besides, the speaker used various words in place of *said* and *asked*, and thus kept her talk from being tiresome. She made good, complete sentences.

Exercise. Hold an interview with an older person on the subject: "How can Junior High School pupils make this town better?" It will be a good plan to make up several questions to begin and carry on the conversation, so as to draw out the information you want. During the interview you should have in your hand a small notebook and a pencil, for you may want to jot down a few notes. Then, just as soon as the conversation is over, make the notes for your oral report while you can still remember the words of the conversation. Make the report sound as real and lifelike as you can.

LESSON 43

Sentence Work 22

One kind of clause that we all use a great deal in speaking is shown here in italics:

The knife costs so much *that I can't buy it.*

Other common little clauses of the same kind are:

1. I am as tall *as you are.*
2. The bandage hurt so *that I had to take it off.*
3. He is not so strong *as I am.*

Another kind of clause is made with the words *who, which,* and *that.* Examples are given on the next page.

1. The policeman *who stopped me* is named Morris.
2. I broke the pencil *which I was trying to sharpen.*
3. The sundae *that I like best* is made with marshmallow.

We need to learn the sound and the feeling of a clause, so that we can always know that it is not a sentence. Think of clauses this way:

"As you are" is not a complete sentence.

"That I had to take it off" is not a statement that can stand by itself.

"Who stopped me" is only a piece of a sentence.

"If we can go home" is only a part of a sentence.

"Which was the only one left" is not a sentence.

Find the clause in each of the sentences below. Then say, "This is not a sentence. It is only a part of a sentence."

In six of the sentences the clauses come first—like this: "*While I was hunting for Sherman,* he was having a fine bus-ride down the Avenue." Notice the comma after the clause.

1. I was so dizzy that I had to sit down. 2. He has a vase which cost two hundred dollars. 3. You ought not to wear a cap when you go to church. 4. Before I gave the signal, they started. 5. The banks are not making so much money as they did before the war. 6. Grandfather wanted to know what he should buy us for Christmas. 7. Ralph lives in an old white farmhouse that was built before the Revolution. 8. I am looking in my geography for Yap, which must be a very small island indeed. 9. If you want to, you may be excused now. 10. I want to know how I can divide 7 by 12. 11. I make as many mistakes in a week as Flora makes in a month. 12. The conductor wanted to know why I rang the bell. 13. If you see any way to get out of this scrape, you ought to tell me. 14. Mr. Payne acted as if he had never heard about our bill. 15. While the third class was filing down stairs, we were very restless. 16. After working another hour I decided that the problem was too hard for me. 17. The baby can grip harder than you might think. 18. If there is a little ice-cream left, I should like some. 19. I asked the clerk which was the best piece of goods for the money. 20. As I was walking calmly to my seat, the teacher suddenly called my name. 21. The eagle killed the duck because he was hungry. 22. The woman at the desk asked me who had signed the card. 23. The hounds were barking at the place where the deer had jumped into the water.

The Right Forms 11

ought

1. I ought to go.
2. I ought to have gone.
3. You ought to do better work.
4. He ought to get more sleep.
5. You ought not to eat so fast.
6. This boy ought not to be here.
7. She ought to have got up on time.
8. He oughtn't to give up till he tries.
9. He ought to know, but he doesn't.
10. Ought you to use Tom's towel?
11. No, I oughtn't.
12. They ought to be in school.
13. I know that I ought to save money.
14. The task ought not to have taken so long.
15. Oughtn't you to stay at home?
16. Yes, I ought.

LESSON 44

Letters 10

Folding Letters

Use envelopes that match the paper. For personal letters the sheet should fit the envelope when folded once. For business letters, proceed as follows: Bring the bottom of the sheet up even with the top, and press the fold flat. Then, beginning at the right, fold the sheet twice, so that there are three equal folds. See that the edges are even. The letter will slip easily into a business-size envelope.

The Envelope

Write the address neatly and plainly, with the name about the middle of the envelope. It is not necessary to use commas

at the ends of lines, though some prefer to do so. The address on the envelope should be the same as that given at the head of the letter itself.

After 5 days return to
LOUIS A. HULL
MONROE, MICHIGAN

stamp

The Chalmers Mining Corporation

469 Fifth Street

Denver

Colorado

Exercise. Cut slips of paper into envelope size. Write the following addresses on these, giving your own return address in each case.

1. Mr. William G. Shipley—914 Market Street—San Francisco—California
2. Standard Products Company—406B—Cunard Building—Chicago—Illinois
3. The Sanitary Tile Company—440 East Fourth Street—Dayton—Ohio
4. Mr. J. L. Biesecker—Miles Building—Montreal—Canada
5. The Keystone Building Company—437 National Realty Building—Los Angeles—California
6. Walter Garland and Sons—Bellows Falls—Vermont
7. Stewart and Foreman—12 Nassau Street—New York City
8. Hamilton, Crane, and Vollmer—1102 Perido Building—New Orleans—Louisiana
9. The Standard Cloak and Suit Company—52 Western Avenue—Milwaukee—Wis.
10. Miss Grace E. Underwood—The Tower School—Rochester—New York
11. Dr. Franklin B. Williams—Hotel Normandy—Paris—France

LESSON 45

Sentence Work 23

Separate this account of "scrambling up the mountain" into sentences. One sentence has twenty words; another has only five. Some of the sentences have one verb; some have two. Remember that sentences often begin with words like "beyond the hut," "for hours," "at every step." In four of the sentences there is a clause.

Beyond the last little stone hut I took what had been pointed out to me as a short cut I picked out a faint trail and set out to scramble up the barren slope to the jagged peaks above for hours I clawed my way upward through the loose rocks my low shoes were filled with sand and snow I panted hard as I struggled up the steep slope at every step I slipped my head was growing dizzy every now and then I crossed a patch of ice where I had to crawl and clutch with my fingers I should have fallen hundreds of feet if I had slipped.

Separate carefully into sentences the following account of "pretending to kill an Indian boy." One sentence has only four words; another has twenty. In six of the sentences you will find a little clause. In the others there is no clause.

The old medicine man brought out a lance which had a very sharp point the point was so arranged that any little push would drive it back into the hollow handle of the lance he called all the Indians into his tent he told them that he was going to kill the boy and bring him back to life again the boy was trained to carry out the trick and fool the Indians the medicine man pressed the sharp point against the boy's breast the Indians thought that it went into his body the medicine man slyly squeezed some blood out of a bag and made believe that it was the boy's blood the boy fell down and pretended to die then another medicine man began to sing a weird song up sprang the boy the Indians thought that he had been brought back to life by magic.

Spelling 12

Has the word *possessive* been used in your class? It means the form of a noun made with an apostrophe: Mr. Brown's umbrella, Philip's marks, the day's work, a dollar's worth. There is nothing hard about putting an apostrophe and *s* on the

end of a noun. Indeed it is so easy that a lesson in it might hardly seem worth while.

And yet a majority of pupils seem to find it amazingly difficult to use the apostrophe when they write compositions. They say, "Oh, gee! I forgot." No spelling lesson can make them remember. It can only say what the teacher says so many times: "Don't forget the apostrophe and *s*."

A spelling lesson can only repeat another thing that the teacher often says: "Always make the singular possessive in the same way, the *easy way*—that is, by putting an apostrophe and *s* on the end of the noun. Don't change the noun. Don't do something else. Always do just that and no more. Simply add an apostrophe and *s* to the end of the word."

Look each of the following nouns squarely in the eye, imagining while you look that you are in class. Imagine that the teacher has told you to go to the board and write the singular possessive. Can you do it?

lady Archie Jones

If you are not afraid to follow the rule, you can.

lady's Archie's Jones's

Try to keep your courage up. Use your will-power. Follow the rule: "Don't change anything. Just add *'s* to whatever noun you have." Even if you don't like the sound of *Jones's*—with an extra *s*—you can nerve yourself to write it that way. It is a good way, and much easier. With a steady hand, with wide-open eyes, advance on any noun you meet and attach *'s* to it.

This lesson is all about singular nouns. You are to think of one lady, one Mr. Jones, one penny. The plurals are a very different story. They will come later.

Make up a sentence of your own for each of the following nouns. Have the noun in the possessive case—like this, for the noun *Dickens:* "I have read only one of *Dickens's* novels."

Arthur, Thomas, Nettie, Charles, thrush, canary, goose, fish, baby, Harry

LESSON 46

LETTERS 11

1702 North Sixth Street
Arkansas City, Arkansas
October 12, 1921

Dear Fred:

I am on a committee to plan for a class party that we are going to have on Hallow-e'en. We want to have some good "stunts," but we don't know what to do. Won't you write and tell me what they did at the party you went to last fall? You needn't write a long letter. Just give me some ideas about how to entertain the crowd and make them all have a good time. Maybe I can do something for you some day to get even.

Your affectionate cousin,
Ray Wilcox

Exercise. Write a neat and careful reply to Ray's letter. Imagine that he is your cousin, and that you really want to help him out. Tell about the entertainment at some party you have attended, making every explanation clear.

When you have written the letter, fold it to envelope size, and write the address and the return address on the outside, placing them as you would on an envelope.

LESSON 47

Punctuation 1

Notice the commas and the periods in these two sentences:

1. Yes, you may go.
2. No, it doesn't look rainy.

A comma must be used after *yes* and *no* in answering questions.

Notice the commas that are used with the names in the next three sentences:

1. Walter, where are you going?
2. What are you doing, sir?
3. I told you, my dear fellow, never to do that.

These three persons are being spoken to. A comma is put after *Walter* and before *sir* to show that the persons are being spoken to. A comma must come both before and after a noun that addresses a person when it stands in the middle of a sentence.

Rewrite these twenty sentences, putting in the commas with *yes* and *no*, and with the nouns of address. Put a period at the end of every sentence that makes a statement. Put a question mark at the end of every sentence that asks a question.

1. Where are you going Jean
2. Whose hat is that
3. Can't James run faster than that
4. Don't you think Sam that we are going to lose
5. How long will it be before the bell rings
6. Where can my old sweater be

7. Yes we had better keep our eyes open
8. Don't put a question mark at the end of every sentence you write
9. Can't you get permission to go Vera
10. No Edward it's no use
11. Yes Nell may go if she wants to
12. What about that knife you said you would sell me
13. May I borrow your eraser
14. Yes sir you certainly may
15. My son why don't you get better marks
16. Tell Marie not to make so much noise
17. Do you think anyone was speaking to Marie
18. No there was no reason for a comma
19. Come here Gordon as fast as ever you can
20. Why should anybody have any trouble with these

LESSON 48

Written Composition 11

In giving direct quotations most young people get into the habit of placing practically all of the *said* or *asked* words before the quotations. The use of this sentence-form makes a conversation sound stiff. If you look back at Violet's interview in Lesson 42, which is so good in other ways, you will notice that this is just what she did most of the time. Now look at the passage about Gluck in Lesson 41. Where do the *said* words come in the sentences? Isn't this arrangement better? Yes, for it gives us some variety, and variety always helps interest.

In Dickens's story, *A Christmas Carol*, we are told about a talk between old Scrooge, the miser, and the ghost of Marley, his former partner. The ghost has just informed old Scrooge that it has been traveling around all the time, but has not been able to reach Scrooge until this moment.

"You must have been very slow about it, Jacob," Scrooge observed in a business-like manner.

"Slow!" the ghost repeated.

"Seven years dead," mused Scrooge. "And traveling all the time!"

"The whole time," replied the ghost. "No rest, no peace. Incessant torture of remorse."

"You travel fast?" inquired Scrooge.

"On the wings of the wind," returned the ghost.

"You might have got over a great quantity of ground in seven years," remarked Scrooge.

Here you see that words which really tell something about how the person spoke are used in place of *said* and *asked*. You also see that these words do not come at the beginning of the sentence. Some of them come after the quotation; some of them come in the middle of it. These changes give us variety. That is what we must work for in our own writing.

Notice how the quotation marks are used in such a sentence as this, which has the *said* word in the middle of the quotation.

"You young lunatics," grunted Sam, "had no business in that pasture while the cows were there."

The *said* word is outside the quotation marks, for of course *grunted Sam* are not the words of the person who is quoted. We must always be careful about this point when we write direct quotations.

Fix your eyes on the quotation mark after the word *there*. This is a mark to be very careful about. Some pupils forget to put in the mark at the end of the quotation. Don't be one of them.

Exercise. Rewrite these sentences, making them into direct quotations. Use *said* words that really tell something about how the speaker felt. Put some of the *said* words after the quotations, and put some of them in the middle. Look out for the quotation marks, especially those that come at the ends of the quotations. You may add or take away a few words if necessary.

1. The chief said for his men to hurry up with the hose.
2. The coach angrily jerked Chester to his feet, and said that he would have to do better tackling or get out.
3. Mrs. Parks asked the ragged girl what she was doing out in the snow in her bare feet.

4. We asked Jeff if he didn't know that guinea-pigs had tails.
5. Old Tom told the neighbors that every hen caught in his garden would be made into soup in a hurry.
6. Bryant said that it was easy to catch young alligators if you only had a little nerve.
7. The Chinese student indignantly said that people in his country don't eat rats.
8. Two soldiers, running out of the alley, said that if we didn't stop we should be shot.
9. Mrs. Spalding said that if Jake whipped that dog any more, she would have him arrested at once.
10. They asked us what we thought about trying to get a few watermelons before the moon came up.
11. The woman asked if anybody had seen her baby.
12. The Italian said that his brother was sailing for Europe.
13. The major told his men to charge the retreating Indians immediately.
14. I asked the farmer if he thought us foolish enough to pay such a price for a poor meal.
15. One of the running policemen said for Andy to call a doctor as quickly as he could.
16. The gatekeeper wanted to know why we didn't put the pony in the wagon and do the pulling ourselves.

The Right Forms 12

give—gave—have or *has given*

1. I gave you my notebook.
2. Have I given you a pen?
3. You gave me a pencil.
4. She gave her dress away.
5. She has given the right answer.
6. He gave up his chair.
7. We gave Mother a present.
8. I have given you my ticket.
9. Have you given him any candy?
10. We gave him what was left.
11. Who gave you this book?
12. It was given to me last week.
13. We should be given more time.

14. He had given up in despair.
15. We gave him a dollar.
16. The ice gave way.
17. The farmer gave us our dinner.
18. I gave you all I had.
19. Could I have given any more?
20. Has he given you a receipt?

LESSON 48 A

Sentence Work 24

Notice the words that come before the subject in these sentences:

1. *Suddenly* the whistle blew.
2. *At last* the noise stopped.
3. *By the end of the hour* we were very tired.
4. *In a dirty leather bag at the farther end of the drawer* we found the pen.
5. *Into the Christmas box that we sent him* I put a note.

Sentences often begin with words like *at, by, in, on, over.*

Sentences often begin with clauses. Notice the comma after the clause.

1. *When the boy fell down,* the Indians thought he was dead.
2. *If I go,* I shall need some money.
3. *While I was eating breakfast,* the doctor came.

Rewrite this description of Dr. Heidegger's queer study. In every sentence there are some words or a clause before the subject. Put a comma after any clause.

If all the stories were true Dr. Heidegger's study must have been a queer place around the walls stood several oak bookcases on these were some huge black volumes and some little white ones over the center case was a bronze statue in the darkest corner of the room stood a tall and narrow oak chest when the door of this stood open you could see a skeleton between two of the bookcases hung a looking-glass in this glass the doctor could see the spirits of his patients who had died

more wonderful than the mirror was a great black book with heavy silver clasps one day when the maid lifted this the skeleton rattled in the closet.

Rewrite this account of how Rip Van Winkle carried a keg for a stranger. Some of the sentences begin with the subject; some do not.

Rip was much surprised to meet a stranger in this lonely place he was a short and square-built old fellow with bushy hair and grizzled beard he was dressed in the old Dutch fashion on his shoulder he carried a stout keg that seemed full when he saw Rip he made a sign for help Rip took the load and followed the stranger up a rocky ravine as they climbed Rip every now and then heard peals that sounded like distant thunder he supposed that the sounds came from some thunder storm at the top of the ravine they came to a hollow that was surrounded by steep hills there a strange sight met Rip's eyes a company of solemn old Dutch graybeards were playing nine-pins.

LESSON 49

Spelling 13

Do you suppose that everyone in your class could spell correctly every word in Spellings 1 and 2 if you now reviewed them a second time? Probably some words would be spelled wrong again in the same old way. Review carefully Spelling 1, page 22, and Spelling 2, page 31.

Sentence Work 25

Notice the three-word verbs in these sentences.

1. Our house *has been sold.*
2. In the attic some queer things *could be found.*
3. I *shall be promoted* in February.
4. These pencils *must be sharpened.*
5. *Have* you *been going* there lately?

There may even be four words in a verb.

1. The wagon *could have been loaded* more carefully.
2. Why *should* I *have been suspected?*

Find every verb in the following sentences, and find its subject by asking, "Who or what?" In some sentences there are two verbs. Be sure to get the whole of a verb like *might have been burned.* Do not put in words like *up, down, over, under, big.*

1. Down came the flag at sunset. 2. As soon as the squall was seen, the sails were furled. 3. Have you been having any luck lately? 4. That truck has gone by our house every day this week. 5. If I have to punish you again, you will be sorry. 6. All night I had been sitting by his bedside. 7. The puppy crawled under the fence. 8. He must have climbed up by a ladder. 9. May we borrow a dozen spoons? 10. Don't you think the oranges could have been bought for a smaller price? 11. If I had only known about the alley, I could have escaped. 12. In this vault lived seven bats. 13. Louis had been under a great strain. 14. Do you care to look over my shoulder? 15. The painting is worth several thousand dollars. 16. The propeller-blades will be coated with varnish. 17. Across the road is a garage. 18. Do you suppose that he has been offended? 19. Mount Everest had never been climbed. 20. In my purse were only two small coins. 21. His cold might have been cured if he had taken care of it early. 22. As I looked down the long shaft, I trembled. 23. High overhead, soaring in lonely state, was an eagle.

LESSON 50

Oral Composition 12

Suppose that you are a reporter going after an interview. (It may be that the best interview will be good enough to publish in the school paper.) Question some older person on this point: Would it be a good thing for pupils to be required to attend school for a six-week summer term? We ought to get together some very interesting opinions on this subject. Think the matter over, and prepare several questions to begin and carry on the conversation. After the interview write up your notes at once.

Practice aloud before coming to class. Remember the *said* words that put life into a conversation. Put some of them after the quotation and some in the middle of it.

Spelling 14

Have you thought that the study of spelling is nearly all review? Almost all the words that you have had in this book you had several years ago. Still the class doesn't know them. We go over them and over them again, but some pupils fail. No school has ever reviewed spelling too much. For today review Spellings 3, page 41, and 7, page 65. We can have some variety by skipping Spelling 4 for the present.

LESSON 50 A

Sentence Work 26

Divide this description of "the power of water" into sentences. Don't forget to put a question mark at the end of any question.

You know that a stream from a fire-hose will knock a man down do you know that a stronger stream from a bigger hose can tear down a great hill in a day I will tell you a true story to show how strong a stream can be once in the Rocky Mountains a soldier tried to cut with his saber the jet of water that was coming out of a two-inch hose the water had fallen a thousand feet and was shooting out of the nozzle with terrific force with all his might the soldier struck what do you suppose happened his saber was snapped in two as if it had landed on a bar of steel can you guess what else happened the soldier's wrist was broken.

Here is a true story of Lincoln's troubles with spelling. Separate it into sentences.

At first President Lincoln said he would speak about my case to the Secretary of War then he said he would write a note after he had been writing a few seconds he turned to me and asked how to spell *obstacle* he wanted to know if there was an *a* in it when he saw how embarrassed I was he put down his pen and began talking he said that sometimes the very common words bothered him all his life he had misspelled one short word I asked what that was can you believe me when I tell you that it was *very* he used to put two

r's in it another word that he wrote wrong until he got into the White House was *opportunity* he had to learn to put two *o*'s in it Lincoln never had any trouble with *too* he could always put two *o*'s in that word.

LESSON 51

Written Composition 12

Here is one more fact to learn. Be sure to get it well in mind, because it is important for your written work. Perhaps you have noticed it already. *In conversation, each direct quotation, no matter how short, is in a paragraph by itself.* Of course, this point makes no difference in giving conversations orally. But when you come to write them, it makes a great deal of difference. Remember this. *In dialog every quotation is considered a paragraph.* If you want to see how such an arrangement looks, turn back to some of the passages of conversation which you have studied.

Exercise. Write up the interview about summer-school in proper composition form. Try to make your work correct enough and lively enough to be printed in the school paper Watch three things.

1. Don't let any *said* words get inside quotation marks.
2. Don't forget the marks at the end of a quotation.
3. Put every speech in a paragraph by itself.

LESSON 51 A

Written Composition 13

Mr. and Mrs. Herrin live in a little town of only forty-three people, where very little that is exciting ever happens. Yet one morning they suddenly found themselves famous. The picture of them and their house, which you see on the next page, has been distributed all over the country.

A HOUSE THAT SUDDENLY BECAME FAMOUS

Here is a chance for you to use your imagination. Fancy how Mr. and Mrs. Herrin felt when they saw some men placing the marker before their door. Imagine what they thought and what they said about this strange occurrence. Then write up the events and the dialog in the form of a brief story, the story of the day the Herrins became famous. Be careful of the paragraphing and punctuation of the dialog. Try to make the people seem real and interesting.

LESSON 52

Spelling 15

If, some fine day, every pupil in the high schools of America could learn to spell *coming*, the schoolboards would declare a holiday in every town and city. There is small chance of such a holiday. There are about 150,000 young people in the seventh grade, and another 150,000 in the eighth, who can not spell *coming*. But perhaps there are better times ahead, when *coming* will never have more than one *m* in it, and no vowels except *o* and *i*.

If you want to learn to spell words like *shining* and *writing* and *dining* and *coming*, here is the recipe: Remove the *e*; then add *ing*. The whole secret is in getting rid of the *e*.

Try the verb *hope*. Strike at the *e* and smash it with one blow. Then bring up an *ing*. You will find that the *ing* will stick fast. There you are: *h o p i n g*.

If you strike off the *e* of *scare* and add *ing*, you have *scaring*. If you demolish the *e* of *use* and add *ing*, you have *using*. Anyone who practices constantly will find his skill increasing so much that he can even take a verb like *argue* and make

a r g u i n g

out of it. Some pupils have actually made *pursuing* without an *e* in it.

People are generally afraid of *e* and will not knock it off. Yet in the high schools there are occasionally students who learn to write *argument* with only one *e*. They have even been known to write *truly* without an *e*, and *ninth*. Take a piece of paper and see if you can do that.

Sentence Work 27

Notice how these italicized words—little clauses—fit in as parts of sentences.

1. The bees *which flew out of the hive* were angry.
2. The woman *who gave me a dollar* was surely generous.
3. She did not see the dust *that was under the sofa*.
4. I asked him *what he meant*.

We cannot make statements with words like *who* and *which*. Such groups of words are not sentences.

A mere little clause may be very long.

> which are built in queer and fantastic shapes, usually of bamboo, with a covering of gold and silver paper and many bright-colored bits of cloth.

A complete sentence may be very short.

What is that?

Now learn a queer thing about the English language. If we change just one word in that long clause, we shall have a good sentence. If we put *they* in place of *which*, we shall have a complete statement that can stand by itself. There is a world of difference between *they* and *which*. There is the same world of difference between *it* and *which*, or between *he* and *who*. The pronouns *he*, *she*, *it*, *they*, *these*, *those*, make complete sentences. The other kinds of pronouns—like *who* and *which*—never can make complete statements. If they ask questions—like "Which is the best?"—they form sentences.

Decide which of the following groups of words are really sentences and which are just clauses.

1. Which is better? 2. Which was found under a big stone. 3. Who had never in his life told a lie. 4. Who told a lie about a cherry-tree? 5. Which shall I take? 6. What he said. 7. That I had eaten for breakfast that morning. 8. What we saw under the bridge after the flood. 9. What did you see? 10. Who frequently bought a ticket and threw it into the waste-basket. 11. Who can tell? 12. That we ran into one night during a howling snowstorm. 13. What is wrong? 14. Who was holding the sack. 15. Which never could have happened to any careful person in our part of the United States. 16. That you sometimes hear in the middle of the night during a high wind. 17. Who can? 18. What he earned last summer by seventy days of hard work in the heat and din of a big foundry at Ansonia. 19. That the doctor found in one of the bones of my left wrist by the use of his new X-ray machine.

The Right Forms 13

ring—rang—have or *has rung*

1. The bell rang.
2. Did he ring the bell?
3. Somebody rang it.
4. It shouldn't have been rung so early.
5. The bell rang long ago.
6. Has the first bell rung yet?
7. It rang at nine.
8. Last year they rang it fifteen minutes earlier.
9. Have you rung the dinner bell?
10. These walls have rung with laughter.
11. His voice rang out over the field.
12. Who said the last bell had rung?
13. It rang just before you came in.
14. He has rung this bell for forty years.
15. Where were you when it rang?
16. It was rung for the last time.
17. It rang ten minutes late.
18. The Christmas bells were rung.
19. They rang out loud and clear.
20. Who heard it when it rang?

LESSON 53

Written Composition 14

Some people go around half asleep. They have eyes and ears and noses, but for all the use they make of these organs to help them enjoy life, they might almost as well be without them. If you want your eyes and ears to "grow up," learn to use them. Form the habit of *noticing things*. Be interested in the objects and people around you.

Sometimes, if we look closely, we can see moving pictures in the life about us. The pen is better than the camera for these, for it can put the movement into words. Besides, it can give us something to hear, and suggest feelings, too, such as excitement, happiness, or fear. If you sit still for a little while in a park or in the woods, you will be likely to see a moving picture that is worth putting into language.

Here is a little moving picture presented by a school-girl. The picture changes in a flash, but a quick ear and an active eye have caught it before it vanishes. Guess!

One of Hiawatha's brothers paused a minute to taste a frozen apple beneath a wild-apple tree. As he sat there in the pale winter sunlight, his furry coat gleamed golden brown and gray, touched with black. As he daintily nibbled at his breakfast, he occasionally sat upright to listen. His great bright eyes seemed to observe everything. His long, delicately pointed ears were strained to catch the slightest sound. Suddenly a twig snapped in the tangle of raspberry bushes. There was a streak of gray and brown, and a flash of white. The next instant nothing remained at the foot of the wild-apple tree except a nibbled apple and the traces of dainty paws.

Exercise. Write a short description of a few seconds in the life of some wild or tame animal. Pick a moment when something is happening that is worth watching. Then use words that make us see, hear, and feel.

Spelling 16*

Review Spelling 9, page 73.

*Note: Throughout the rest of Part I the spelling assignments are all review. Teachers who wish to introduce other common words in this year's work will find in Part II the material that is most needed.

LESSON 54

Spelling 17

Review Spelling 11, page 87.

Letters 12

Write one of the letters required in the following list. If you are in doubt about any part of the letter or any mark of punctuation that you should use, turn again to the model on page 68. Be sure that everything is right. Write neatly and plainly. Don't ramble along; come right to the point of the assignment.

1. A friend in another town is thinking of joining the Boy Scouts, the Girl Scouts, or the Campfire Girls, and asks your advice. Write a letter in which you advise joining. Give your reasons. You will do better work if you think of a real person whom you know.

2. A friend living in the country writes to you that he wants to come to town and go to a movie play with you some time during the present week. After looking up the picture advertisements, write him a letter telling him which night you think will be best.

3. Write to a friend or relative, telling briefly some peculiar happening of a recent Saturday or holiday.

4. Write a letter to a former classmate, telling about a school program in which some people whom he knows have taken part. Make it seem real and lively. This subject gives you a good chance to be humorous and original.

5. Suppose that you and your cousin have been invited to take Thanksgiving dinner in the country. You have enjoyed the dinner, but your cousin has been prevented from going. Write a letter telling him what he has missed. Try to make his mouth water.

LESSON 54 A

Written Composition 15

Look carefully at the picture on page 117. An eagle's wings and talons take these remarkable positions at the moment of striking prey. Why is the camera man at the top of this tree? Why is the eagle attacking him? What do you suppose happened during the next five seconds? Your answers will prepare you for the Exercise on page 118.

WHAT IS GOING TO HAPPEN?

Exercise. Write a three-paragraph story about the adventure of the camera operator. Make the reader know just how the man felt, as well as what happened to him. The whole time covered by the story need not be more than a minute.

LESSON 55

Written Composition 16

No doubt some of you occasionally get rather tired of school. How would you like to go to a school like the one conducted by Mr. Squeers, which Dickens tells about in *Nicholas Nickleby?* After you read about how Mr. Squeers taught his boys grammar and spelling, you may think yourself lucky.

Obedient to this summons, there ranged themselves in front of the schoolmaster's desk half a dozen scarecrows, out at knees and elbows, one of whom placed a torn and filthy book beneath his learned eye.

"This is the first class in English spelling and philosophy, Nickleby," said Squeers, beckoning Nicholas to stand beside him. "We'll get up a Latin one, and hand that over to you. Now, then, where's the first boy?"

"Please, sir, he's cleaning the back-parlor window," spoke up the temporary head of the class.

"So he is, to be sure," rejoined Squeers. "We go upon the practical mode of teaching, Nickleby; the regular education system. C-l-e-a-n, clean, verb active, to make bright, to scour. W-i-n, win, d-e-r, der, winder, a casement. When the boy knows this out of a book, he goes and does it. It's just the same principle as the use of the globes. Where's the second boy?"

"Please, sir, he's weeding the garden," replied a small voice.

"To be sure," returned Squeers, by no means disconcerted. "So he is. B-o-t, bot, t-i-n, tin, bottin, n-e-y, ney, bottiney, noun substantive, a knowledge of plants. When he has learned that bottiney means a knowledge of plants, he goes and knows 'em. That's our system, Nickleby; what do you think of it?"

"It's a very useful one, at any rate," answered Nicholas.

"I believe you," rejoined Squeers, not remarking the emphasis of his usher. "Third boy, what's a horse?"

"A beast, sir," replied the boy.

"So it is," said Squeers. "Ain't it, Nickleby?"

"I believe there is no doubt of that, sir," answered Nicholas.

"Of course there isn't," agreed Squeers. "A horse is a quadruped, and quadruped's Latin for beast, as everybody that's gone through the grammar knows, or else where's the use of having grammars at all?"

"Where, indeed!" repeated Nicholas, abstractedly.

"As you are perfect in that," resumed Squeers, turning to the boy, "go and look after my horse, and rub him down well, or I'll rub you down. The rest of the class go and draw water up till somebody tells you to leave off, for it's washing-day tomorrow, and they want the coppers filled."

So saying, he dismissed the first class to their experiments in practical philosophy, and eyed Nicholas with a look, half cunning and half doubtful.

Notice where the *said* words are placed in the account of Squeers with his class. Some of them come after the quotations, of course. Some come in the middle, and divide a quotation into two parts.

Study the paragraphs. You can see that there is a separate paragraph for every speech.

Examine the following quotations. Notice closely the words that are left outside the quotation marks.

1. "I think," croaked the bullfrog to the muskrat, "that you rats are entirely too conceited."
2. "Why in the world," muttered Jasper, "do people insist on carrying all their eggs in one basket?"
3. "If you will only listen," Marcia continued, "I'll show you how you two have made the biggest mistake of your lives."

The *said* words are always outside the quotation marks.

Exercise. Copy the following sentences, putting in the quotation marks that are needed.

1. If you should ask me, observed the corporal, I'd tell you that you had cold feet.
2. Now, Rastus, explained the judge, you must either plead guilty or not guilty.
3. Well, Judge, stammered the dusky prisoner who was accused of stealing chickens, jist wait till Ah heahs de evidence.

4. After you get inside the gate, Clyde continued in a lower tone, you had better take off your shoes.
5. If I ever catch you on this side of the fence again, threatened Brodie, shaking his big, hairy fist under our noses, I'll make fish-bait o' both of you.
6. If that duck comes out on this side, chuckled the old fox to himself, I know what'll be on the bill of fare for tonight.
7. The only thing that saved me, Dan concluded, as he removed his soaked boots, was that little willow stick.
8. Very well, Mr. Fraser, interposed the driver, but where's my money to come from?
9. If I had thought, returned Miss Brooks, I should never have spoken to her at all.
10. Speak low, he replied, gripping me by the shoulder, for you can't tell who may be listening behind that hedge.
11. You fellows down here, I said, trying my best to hold my temper, have a curious idea of hospitality to strangers.
12. When he sticks his head out, whispered Meagher, between clenched teeth, you aim for the light spot of hair just below his jaw.
13. Yes, Doctor Harris, the lawyer answered, replacing in his lapel the pin with which he had been punching the paper, I will undertake the job on the terms you offer.
14. Don't go down there, screamed the boy, shaking with terror, because that Frenchman's ghost may be waiting for you!
15. Where in this town, thought Loren, as he sauntered along the lane, could you find a meaner man to work for than old Crawfish Sullivan?

LESSON 55 A

Oral Composition 13

You can remember some games that you used to play when you were a little younger than you are now; perhaps you can recall one that was peculiar, an odd invention of your own.

Plan to have an oral composition program in which each pupil will talk on "some unusual game." If you cannot think of a subject which you like, you may use one of those suggested on the next page.

1. The boys (or girls) I used to play with
2. Troubles of the youngest in the family
3. When we played circus
4. After the Wild West show
5. My movie ambitions
6. Movie stars whom I have admired
7. Imitating grown-up folks
8. Playing Indian
9. Things I used to imagine
10. The youngsters on our street

LESSON 56

Written Composition 17

Read this paragraph aloud. After you have reached the third sentence, can you tell which woman is speaking?

About noon an old woman brought Mrs. Weston a chunk of coarse bread and a gourd filled with water. *She* asked *her* if *she* was tired after the terrible journey, and *she* replied that *she* was wearied almost to death. Then *she* told *her* that *she* had heard one of the soldiers say that the prisoners were to be examined that evening. *She* only said that it would probably be soon. Then *she* went out of the hut, saying that *she* would be back again in a few minutes.

One good thing about the use of direct quotations is that it helps us to know who is speaking. In reading the passage above, it is impossible to tell what person is meant by *she* and *her*. Of course, we might use the names instead. This arrangement does make the meaning plain.

About noon an old woman brought Mrs. Weston a chunk of coarse bread and a gourd filled with water. The old woman asked Mrs. Weston if Mrs. Weston was tired after the terrible journey, and Mrs. Weston replied that she (Mrs. Weston) was wearied almost to death. Then Mrs. Weston told the old woman that she (Mrs. Weston) had heard one of the soldiers say that the prisoners were to be examined that evening. The old woman only said that it would probably be soon. Then the old woman went out of the hut, saying that she (the old woman) would be back in a few minutes.

Of course, such repetition is silly. We do not need to write in that way to make ourselves understood. We can use direct quotations instead.

Exercise. Write out the dialog between Mrs. Weston and the old woman, turning the indirect quotations into direct quotations. Watch these five points.

1. Use a variety of *said* words.
2. Put some of them after the quotation and some in the middle.
3. Make the talk sound like the talk of real people.
4. Be sure that every quotation mark is right.
5. Put each speech in a paragraph by itself.

The Right Forms 14

sing—sang—have or *has sung*

1. He sang for us.
2. The glee club sang two songs.
3. They have never sung better.
4. I have heard that piece sung before.
5. Who sang it?
6. Our class sang it.
7. Has it been sung often?
8. They have sung the first two stanzas.
9. You should have sung the chorus again.
10. We all sang "America."
11. The first hymn has been sung.
12. They sang two ballads.
13. Both had been sung before.
14. The bird sang to his mate.
15. Has the canary sung lately?
16. He sang a little yesterday.
17. Have they sung the class song?
18. They sang it at the party.
19. She has not sung for over a year.

LESSON 57

Spelling 18

Review Spelling 12, page 99.

Written Composition 18

A school-girl wrote this description of an animal. She did not tell what it was, for she wanted to see how many of her classmates could guess right. Can you name the animal?

This animal is found only in northern climates, where the weather is very cold. It is small, with a thin, slender body, similar to that of a mink. In summer it is reddish-brown in color. In winter it turns as white as snow, and would not be seen on the snow if it were not for the tail, which is jet-black. The animal is of a bloodthirsty nature, and delights in killing birds, mice, and other small creatures for the pleasure of killing. Long ago kings and noblemen used to wear costly robes made of the fur of this animal. The black tails would be arranged on the white background in the form of a coat of arms or some other design.

Exercise. Write a careful description of a pet you have owned. Don't tell what species of animal it is. When you read your theme aloud, the members of the class will guess. Perhaps one paragraph will be enough. Don't write more than two.

LESSON 57 A

Sentence Work 28*

Notice in the following six sentences how *where* and *when* and *why* and *how* and *whether* and *if* make clauses.

1. We asked the plumber *where Finland was.*
2. *When you multiply by 10,* you simply add a zero.

*Note: The sentence work indicated as "A" lessons from here on is suitable for seventh-year pupils who are well grounded in the more elementary exercises, but should not be undertaken by those who are at all slow or backward.

3. I don't see *why he paints it white.*
4. You can't see *how he does it.*
5. Tell me *whether you had a good time.*
6. They won't see us *if we keep quiet.*

We may ask a question with words like *where.*

1. *Where* is Finland?
2. *Why* does he paint it white?
3. *How* does he do it?

These questions are complete sentences. But we cannot make statements with such words. Groups of words like "where Finland is" or "how he does it" are not sentences.

Which of the following groups of words are complete sentences? Which ones are simply clauses? Remember that exercises of this kind are partly a review. Remember the "who, which, what, and that" clauses.

1. Whether Julius and I might go to the circus. 2. How can that be? 3. Which Horace worked at with all his might and main during the whole day. 4. When will the doors be opened? 5. Why he never could catch a trout with his expensive outfit. 6. Why should I worry about the little wheels on the big truck? 7. How do you do? 8. When you have been trying for five minutes to get the small hole of a stiff collar over the large head of a gold button. 9. How a man could ever have thought of a way to measure the height of the mountains on the moon. 10. Of course no man has ever been on the moon. 11. You should not expect to find a clause in every sentence. 12. We must think what we are doing. 13. Where is Joppa? 14. If you had never learned in arithmetic to invert the divisor and multiply. 15. Which you won't feel at all in the dentist's chair. 16. You won't feel it at all. 17. That an artist can actually make a plaster cast from a living model. 18. Who went with you? 19. That look like strings of the most beautiful pearls. 20. How it would ever be possible to use a six-story garage. 21. Where any animal would die of suffocation in a few seconds. 22. No agents need apply. 23. You feel like a polar bear in a flower-garden. 24. Why a seagull should fly a thousand miles for a few scraps of food. 25. There is no reason.

LESSON 58

Spelling 19

Review Spelling 15, page 112.

Letters 13

Write to the Clark and Nowell Publishing Company, 2114 Main Street, Bedford, Mass., requesting a three-month trial subscription to the magazine, *Our Young People.* Mention the fact that you are inclosing twenty-five cents in stamps, the trial-subscription price. Be sure that every part of the letter is right.

Fold this letter to envelope size, and indorse the outside as if it were an envelope.

The Right Forms 15

break—broke—have or *has broken*

1. He broke his arm.
2. He has broken his pencil.
3. Who has broken this glass?
4. It was broken when I came.
5. Has she broken through the ice?
6. You have broken a promise.
7. The bird has a broken wing.
8. How was it broken?
9. Did you find it broken?
10. Another record was broken today.
11. This school has broken two records.
12. The cart had broken down.
13. She has broken her skates.
14. I had broken my racket.
15. Did you say he had broken his crystal?
16. Who broke the old china plate?
17. Glass is easily broken.
18. Smallpox has broken out.

LESSON 58 A

Spelling 20

Review the first four Spellings on pages 22, 31, 41, and 47. Some of your classmates have not mastered all of these words, but you can master every one if you really care to. If you keep thinking about any troublesome word, reviewing it for yourself, writing it out in sentences, and thinking of ways to remember it, you can conquer it. Mark every such enemy. Put him down in a special list. Don't let him make fun of you. Destroy him.

Sentence Work 29

Such words as *doing*, *repeating*, *seeing*, *cutting* are not verbs. They cannot, by themselves, make statements. The following groups of words are not sentences:

1. unloading the cars by means of a big crane reaching clear across the railroad tracks.
2. blowing two bubbles at once by using this little flat strainer instead of a big, clumsy pipe.

We could build up a very long group by using "ing" words and prepositions—like this:

blowing through a little hose running from his mouth to the two cans and thus forcing the vapor from one can into another can.

This group does not really say anything, because there is no verb in it. If we should put a little "he is" at the beginning, we should have a sentence. The little words like *is* and *am* and *was* are powerful sentence-makers. But the "ing" words are weak and helpless. The "ing" words alone cannot make sentences.

Neither can the "to" words—like *to go*, *to feel*, *to be*, *to invent*—make sentences. See if you can find any verb in the group on the top of the next page.

to wait in the huckleberry patch after picking busily all afternoon and not to know any way of getting home to supper except by walking seven miles over the hills.

There is no verb. The group of words has not made a statement. No combination of "ing" words and "to" words can make a statement.

Decide which of the following groups are sentences, which ones are mere clauses, and which ones are neither sentences nor clauses.

1. Trying to make himself popular by wearing expensive clothes. 2. A picture of a man wearing a stiff stand-up collar, a plain black tie, and an immense three-cornered hat. 3. Then came a flock of starlings. 4. To get into a quarrel with the umpire about a perfectly correct decision on a foul over the third-base line. 5. That he had been holding some gum in his cheek all during the recitation. 6. Merely glancing now and then at Jennie and tapping his glass in a dreamy kind of way. 7. Leaning back in his chair and balancing on the two hind legs was a favorite trick of his. 8. That she could walk into a cage of snarling tigers with only a little whip in one hand and an electric flash-light in the other. 9. After whispering a few minutes with the priest on the porch he was let into the mission church. 10. By creeping over the slimy rocks on his hands and knees and crawling through the dense thicket of juniper bushes. 11. A faint glow coming from the dull glass panels on each side of the padlocked door. 12. Stepping smartly down the gang-plank was a Moroccan prince. 13. Who never in his life had had to carry so much as a toothpick or to worry about paying his own bills. 14. To go to Paris and to see all the boulevards and beautiful bridges and parks. 15. Knowing perfectly well how to place a harpoon in just the right part of the whale's great body. 16. Gripping the handle of the dagger with nervous fear and peering excitedly through the chink in the wall of leaves. 17. Which never would have happened among the Greeks of ancient times. 18. Not to want any amusement except to lie on a sand-hill for a sun-bath. 19. Feeling too sure about when the train goes, without looking up a time-table, may get you into trouble. 20. With his back toward the girl on the railing and his feet on a handsome upholstered chair. 21. That is the one. 22. Hoping that the sun would continue to shine, and thinking it would not take him long to go. 23. When James reaches home tonight. 24. Who said that? 25. To hear the soft lapping of the waves on the rocks.

LESSON 59

Oral Composition 14

How many birds do you know when you see them? How many can you describe so that your hearers can recognize each one the next time they see it? How many birds have you read about, or seen pictures of, but never seen? Make two lists, the first containing the names of all birds you have seen, and the second containing the names of those you have read about or seen pictures of.

How many have you in both lists? Who has the longest list? Compare notes.

Exercise. Give oral comparisons of the following birds, explaining the like and unlike qualities and habits.

1. An eagle and a hawk
2. A blue jay and a bluebird
3. A crow and a blackbird
4. A turtle dove and a common pigeon
5. A wren and a chickadee
6. An American meadow-lark and an English skylark
7. A flicker and a red-headed woodpecker

LESSON 59 A

Written Composition 19

Some of our English work is really fun. Did you ever try to make a bird newspaper, such as you imagine birds might make and read if they really had the human qualities they show in fables and fairy stories? The fun of it is that you can use your imagination and originality to make the paper entertaining. If anyone in the class can use a typewriter, it will be a good plan to type your newspaper.

Perhaps the specimen of a bird newspaper on page 129 will give you some suggestions as to how to go about the work.

Make your exercise on page 130 really entertaining.

THE TREETOP GAZETTE

May 30 Published every week or two The Cardinal Press

MYSTERIOUS DISAPPEARANCE

Well-known young woman vanishes

I. HOOT MAKES STATEMENT

Miss Goldie Finch, well known to everyone in Treetop, mysteriously disappeared yesterday. Persons who saw her about noon say that she seemed well, and talked just as usual. Jim Crow, the constable, has tried hard to find a reason for her leaving. No clue has yet turned up.

Mr. I. Hoot, night-clerk at the Hollow Snag Hotel, which is operated by Hen Hawk, says that he saw Miss Finch come into the hotel lobby about dusk last evening. After he had eaten his supper, Mr. Hoot says, she was nowhere to be seen.

Many friends of the family hope that the sad mystery may be cleared up soon.

BOXING MATCH

Bob White, light-weight champion of Brush Patch vs. Jack Snipe, of Mud Creek. Come early and see a good fast bout.
Opera House, Wednesday night.

Local Items

Miss Bee Marten of Poleville is visting relatives here.

Sam Partridge, the Jolly Drummer from Hickory Hollow, made a flying visit to Treetop today. He says business is booming.

Notice!

I will not be responsible for any debts made by my wife. Chick Ady

A. SHRIKE---LAWYER
Do business with me, and you will never want to employ another lawyer.

O. U. QUACK---PHYSICIAN AND SURGEON
I am a busy man. Have your check-book ready when you call me.

YELLOWHAMMER BROTHERS, GROCERS
All kinds of bugs and worms, fresh from the wood. Choice creeping things in season. Open a bill here.

Bob O. Link has just returned from a trip to the south. He says it is fine to see the old town again after being away all winter. Welcome back, Bob.

The Yellow Wings to Leave

Mr. and Mrs. Yellow Wing and family, who have been spending some weeks here, will leave early Wednesday morning for the Canary Islands.

THE PASTIME MOVIE THEATER

Last time tonight--Four Feathers.
Starting tomorrow----Jack Daw, the famous English actor,
in Broken Pinions.

CHEAP! CHEAP! CHEAP!

Groceries of all kinds. Come in and take your pick from our splendid stock of bird-seed. Dressed grasshoppers and crickets.
Philip A. Sparrow

ALWAYS ROBIN AND CO.
Pawnbrokers
When broke, look up a broker.

LECTURE AT OAKWOOD HALL Friday

The noted British author, Miss Ima Cuckoo, will lecture on the subject "India's love for England." Miss Cuckoo has lately published some new material on the history of the famous Cock Robin murder case.

Hen Hawk states that the Hollow Snag Hotel is soon to be remodeled. The name is to be changed to AWKUMAWN INN.

JAY AND JAY---FURNITURE

Feather your nest here. Don't go elsewhere to be skinned. Come to us.

Miss Renn Sick

Miss Jennie Renn is down with the chicken-pox. Friends hope for speedy recovery.

A HIGH FLYER

Captain Teal, the famous aviator, passed over Treetop last night on his record-breaking flight from Florida to Canada. He made a landing at Round Lake, it is said, and continued his flight today. His motor seemed to be working well, and he seemed confident of finishing his trip without accident.

Too Much Knocking

Mr. Wood Pecker, who has been knocking around the country for the past six months, is laid up at his home in Hollow Stump with a sore bill.

New Shop Opens

Miss Mag Pie, former pastry-maker at the Hollow Snag Hotel, has opened a shop of her own in Cherry Grove Street. Best of luck, Miss Mag.

Exercise. Let each pupil prepare four or five original news items, editorials, or advertisements dealing with fanciful and humorous bird affairs. When these are read in class or placed on the board, the best may be chosen and rewritten for the newspaper. Finally a committee can typewrite the paper while another committee illustrates it.

LESSON 59 B

Letters 14

An acquaintance writes that he has saved nearly enough money to buy a pair of skates of a certain kind. As you have found this brand unsatisfactory, write him a letter, advising the purchase of another kind. State your arguments clearly and simply.

LESSON 60

Written Composition 20

Exercise. Change these short passages into direct quotations. Follow the same instructions as in Lesson 56.

1. Davis bent over the silent figure on the ground and asked him if he was badly hurt. The wounded man moved slightly and told him not to touch him, for he wanted to be let alone to die in peace.

2. Then Lew called the boy and told him to bring his horse around, for he wanted to ride out to his father's farm. When he started to get it, he said that it certainly was a fine afternoon for a ride.

3. Marie told her mother that she had thought by Nellie's actions that she didn't want her to go. She said she didn't think she meant to give that impression, for she was sure she wanted her to have as good a time as she could.

4. I told Richard that he was old enough to know better. He said that he did know better, but that he had just forgotten. I said it was worse to forget than to be ignorant. He said that he knew it was.

5. Bob asked me where I was going. I said that I was on my way to the barber shop. He said for me to wait a minute till he brought

the car around. I said for him to go ahead and get it, and that I would wait for him on the porch.

6. One day when the missionary was eating his dinner in the woods, two Indians came up. They said that they were starving. He said for them to eat part of his food, and they turned in and ate up everything he had. When they had finished, one of them said he would see to it that he was repaid for his kindness some day.

LESSON 60 A

Spelling 21

Review Spelling 7, page 65.

Sentence Work 30

We have learned that little clauses made with such words as *who* or *where* cannot be sentences. They are like zeros in arithmetic—meaning a great deal in combination, but not amounting to anything by themselves. You know that if you put down on paper two zeros, you have no number; nor if you put down five zeros; nor if you write a row that stretches clear across the page. But if you put a little figure in front of the zeros, you have a big number. So if you write a row of clauses like this, you have not made a statement:

who thought that a pencil which cost only one cent was not the kind of thing that ought to be shown in a window where diamonds were exhibited.

But if you just change that one little word *who* to *he*, then you will have a big sentence. The difference between *who* and *he* is the difference between nothing and a great deal.

In the same way the "ing" words and the "to" words are zeros in making sentences. They are not verbs and cannot make statements. If you put such words with a clause, you still have zero:

wishing that he might go to Rome and see where the Pope lives.

We can make a complete sentence with *it* or *he* or *they* and one other word:

It stopped.

But if we put an *if* or a *how* or any such word before it, we turn the sentence into a mere clause—a mere "zero group":

if it stopped.

This is like having a number 53, and putting 0 before it; "053" is not a number in arithmetic.

A noun with clauses or "ing" words is a "zero group":

Benjamin Franklin carrying under each arm a roll that he had bought before starting up Market Street.

If you put a little *was* before *carrying*, you will make a sentence; but *carrying*, by itself, cannot be the verb of a sentence.

If a group of words is to make a sentence, it must do one of three things:

(1) It may ask a question:

Where are the plates?

(2) It may give a command, where the subject of the verb is understood to be "you":

(You) Stop that noise!

(3) It may make a real statement with a noun or some pronoun like *he* or *it* or *they*:

She knows it.

Decide which of the following groups are sentences and which are "zero groups":

1. Don't go yet. 2. Was Toby in danger? 3. A horse that could keep time to the music and even do a kind of waltz. 4. A man who was selling toy balloons and "squawkers" stood under an umbrella. 5. Rocking the cradle gently, and softly singing a Norwegian lullaby. 6. Sit wherever you are the instant the whistle blows. 7. To stand looking at the gravestones on a rainy day, and whistling as if it were great sport. 8. The dumb-bells that he had used before breakfast every morning for twenty-three years. 9. Exercise, my boy, if you

want to take off flesh. 10. A large sheet of unruled paper on which I was required to draw a free-hand circle. 11. When was that paper passed around? 12. While the cattle are being driven into the pens to be branded. 13. When the girl with the paper was passing up the third aisle. 14. To make the poor beasts suffer like that with a red-hot iron. 15. To make a person study Latin in the ninth grade may be right in some cases. 16. Make me a bow, as if I were your partner. 17. That you put through a noose before you buckle it. 18. Bringing the bird in his mouth to his master, who patted his head. 19. One of his ribs that had been broken by the bat. 20. Sitting in her cozy corner by the fire, she looked quite comfortable.

The Right Forms 16

come—came—have or *has come*

1. The car came at nine.
2. She came late.
3. How many have come?
4. They came early.
5. Why have you come here?
6. He came an hour ago.
7. Who has come with him?
8. They came to the party.
9. You should have come with me.
10. The two had come to blows.
11. She has come for a visit.
12. Has she come alone?
13. Her sister came with her.
14. The rain had come through the roof.
15. The letter ought to have come yesterday.
16. It came only this morning.
17. We came to help you.
18. I have come to ask a question.
19. Who came from out of town?
20. Who has come at this late hour?
21. Alice came slowly down the steps.
22. The bill of goods came to $4.86.
23. The geese never came north so early before.

LESSON 61

Spelling 22

Review Spelling 9, page 73.

Oral Composition 15

Prepare to explain to the class how to perform one of these tasks. While they may seem at first to be laughably easy, you will find that it is not so easy to stand up and tell in good sentences exactly *what* to do and *how* to do it.

1. How to make an oyster stew
2. How to hang a pair of stockings on the line to dry
3. How to erase a mistake when typewriting with carbon sheets
4. How to plant a row of onion sets
5. How to sharpen a pocket-knife
6. How to make a rope ladder
7. How to give a pup a bath
8. How to use the telephone for a long-distance call
9. How to make a tightener for a tennis net
10. How to clean and oil a rifle

LESSON 62

Oral Composition 16

A subject that should give us some specially interesting interviews is this one: *Schools of today and schools of a generation ago.* That would be entirely too big a subject if stated in such a way. Therefore we might narrow it down, and go to one of our parents or some other older person—the older the better—with a question like this: *Does the school I attend give boys and girls a better preparation for life than the schools you went to?* Prepare a few questions to draw out the information you want. Your inquiries might be about physical training, outdoor exercise, the health of the pupils, whether teachers are better now than they used to be, whether some subjects were better taught in the old days, whether pupils had better manners then than now,

whether they could spell better, and whether they got any training as useful as that which our courses in domestic science and manual training now give. Possibly there are some other matters that you will want to ask about, too.

Get your interview, and write up your notes. Practice giving the report before you come to class. Remember to use direct quotations and a variety of *said* words, some of them after the quotations and some breaking the quotations in two. Keep in mind the importance of speaking slowly and plainly.

Here is a sample interview of this sort. Can you improve upon it? Study it, and pick out the good points and the bad ones. It was given by a seventh-year girl named Ruth. Her exact words were taken down in shorthand as she spoke, and here they are.

Last night after supper I had an interview with my father—er—I had an interview with my father last night after supper. I asked him if he would tell me about the schools when he went to them. He said that he would, and the first question that I asked him was if the schools had physical training, but he said that they didn't have very much. They played baseball, and pullaway, and dare, and those kind of games, but they didn't have very much. He said that the children walked to school more than we do today. Then I asked him if their health was better. He said that it wasn't any better, he didn't think, and that if anything, it wasn't as good. I asked him if the teachers they had were better teachers then, and he said that he didn't think the teachers were near as well trained, because they went to country schools before they—before he went to one. He said that Miss Hill was a very superior teacher than the ones he had. The subjects that he took were spelling, writing, and reading. That was about all, I think, that he took, but he said that there was more spelling than anything else, it seemed to him. The pupils can't spell as good today, he didn't think, as they could then, because the teachers aren't giving it as much now as they did then. But he said that he liked to go to school, because they got to go to school only in the winter time, and sometimes he didn't get to go then. The teachers were very much more stricter when he went than they are today. He said that every little thing that was done, they were sent into the corner, or into the back of the room, or something. He said they had better manners then, he thought, at least in the country schools he went to, anyway.

LESSON 62 A

Written Composition 21

Exercise. Rewrite four of the following passages, using direct quotations only. Put some life into the speeches. Put the *said* words in different positions. Let each speech stand in a paragraph by itself.

1. The cattle men came riding up to the fence. They told the sheep-herders that they had just twenty-four hours to get out of the country. They said they would like to know who had the authority to order them out. Then they said that it didn't make any difference about the authority; if they knew what was healthy for them, they would make themselves scarce.

2. Doctor Beck asked the guide if he had ever been to the top before. He said he had, but that it was several years ago. He said it was in the summer time, too. He then said that he was very anxious to go up there at once. He told him that it would be foolish to start that late in the day. He said that if he would wait till morning, he would accompany him.

3. I asked Eula what she thought of the game we had last Saturday. She said she hadn't seen it. I said that she had certainly missed an exciting time. She said she didn't care, for she had taken a good auto ride. I said that a person could take an auto ride almost any day, but that a chance to see a game like that one didn't come very often.

4. The policeman came over and asked Ellis if he felt sick. He said he had a feeling of dizziness, but that it would soon pass off if he sat on the steps a few minutes. The officer told him there was a drug-store a few doors down the street. He thanked him, and said he thought he would be all right in a short time.

5. I asked Dale why he was going to the pond when the water was so good in the river. He said that, to tell the truth about it, he had promised his mother not to swim in the river. I said that I thought the river was safe enough, but he went on, saying that a promise was a promise, and that the pond was the place for him.

6. The brakeman wanted to know whether they had any money. He said that he would put them off at the next stop if they didn't give him a couple of dollars. One of the men said that they didn't have any money at all, but that they were willing to help unload freight if they wanted them to. The brakeman went on up the train, saying as he left that he would see about it.

7. Noticing that the maid looked pale and worried, I said I hoped Mrs. Barron would be better in a few hours. She said she feared the poor woman would never be any better, for the shock had been terrible. I said that if there was anything we could do, she must let us know, and she said she would call us if there was any need.

8. When Newman came out of the gymnasium, Coach Bennett told him that he knew he had been smoking, and that no man who wouldn't train could hold a place on a team of his. He said that he had done it only once, and that if he would give him another chance, he would give his word of honor never to break training again. He then said that it was too late to make promises, and that he could consider himself out of the game for a week, at least.

9. The King of Bohemia rushed into the room. Grasping Sherlock Holmes by either shoulder, and looking eagerly into his face, he asked him if he had secured the photograph. He said that he had failed to get it. The King asked him if he had any hopes of success. He said that he had. The King then told him to come on, for he was very impatient to be off. He said that it would be necessary to call a cab first, but he said that his own carriage was waiting at the door. Holmes said that would simplify matters.

LESSON 63

Spelling 23

Review Spelling 11, page 87.

Written Composition 22

Imagine that you have talked with one of your friends in regard to your plans for making an ice-boat, a telephone, an aquarium, a vegetable or flower garden, a coaster, a garment, a sofa-pillow, a simple piece of furniture, or some other article. Since this conversation, you have finished the task. Write a letter in which you tell the friend exactly how you went to work and what you accomplished. Make your explanation so simple and clear that a person who reads your letter will be able to make the article himself. Perhaps a simple drawing will add clearness to your explanation.

LESSON 63 A

Oral Composition 17

Boys and girls take much delight in performing mysterious tricks that puzzle other people. No doubt there are pupils in your class who are clever magicians. Have you ever seen the two tricks given below played? They are rather hard to detect.

The trick is played by two persons, the "magician" and his assistant. Of course the assistant knows how the trick works. The magician, after sending his assistant from the room, asks someone to think of a certain number between one and ten. The person who selects the number tells the magician what it is in a whisper, or, better still, writes it on a blackboard and then erases it.

Then the assistant is called back into the room. Coming up to the magician, he places his hands on the cheeks of the latter, with the finger-tips covering the temples, and looks into his eyes for a few seconds. When the magician snaps his fingers, the assistant steps to the board and writes the number that was chosen. Apparently he has read the mind of the magician. How does he do it?

Here is the secret of this mysterious trick of "mind-reading." When the assistant places his fingers on the temples of the magician, the latter simply clenches his jaws the necessary number of times to indicate the selected number. Anybody who can feel and count can then give the answer. Try it yourself, and mystify your friends.

A trick of a different sort is played with a handkerchief. The performer spreads the handkerchief flat on a table, and places on the middle of it a match which he has borrowed. He then rolls the handkerchief over the match several times. Next he apparently picks up the match, folded in the cloth, and breaks it into several pieces. Everybody sees that the match is broken, and hears the snap of the wood. Yet when the handkerchief is unrolled, the match is seen to be whole.

The secret of the mystery is very simple. The match which was broken is an extra one which has been concealed in the hem of the handkerchief beforehand.

Exercise. Let each pupil be prepared to explain to the class how a certain trick works. The language must be planned in advance, or some in the class will fail to understand you. Try to do your explaining in as few words as you can. Make good short sentences, with pauses between them.

If there is time, your teacher may permit several pupils to play their tricks and let the others try to solve the puzzle. If some person does not see through the device very quickly, the explanation is given.

LESSON 64

Letters 15

DO YOU USE A CAMERA?

If you do, write us today for our new catalog of cameras and supplies for the amateur, and we will send you our illustrated booklet "Money in Photography," crammed full of valuable information.
The Barnaby Camera House Newark, New Jersey.

BUILD YOUR OWN RADIO SETS

Our latest catalog of wireless supplies, fully illustrated, together with a set of patterns, is yours for the asking. We can furnish complete outfits as low as $15.00. Write us in regard to your needs and your problems.
The Matzner Radio Co. Peoria, Illinois.

Exercise. Write a letter in answer to one of these advertisements. Fold and indorse as before.

Spelling 24

Review Spelling 12, page 99.

Time is wasted on the review of a spelling lesson unless your heart is in it. Do some real thinking and working as you read again through Section 12. Make a list of those words that you ever caught yourself misspelling—even if you suppose that you are now master of them; for words are not so easily mastered. Bad habits like to "play possum," pretending for a while that they are dead, and then catching over-confident pupils unaware.

The Right Forms 17

throw—threw—have or *has thrown*

1. Throw the ball.
2. I have thrown it already.
3. Where did you throw it?
4. I threw it to John.
5. He threw his cap into the tree.
6. Her pony had thrown her off.
7. Who threw this stone?
8. One of those boys threw it.
9. They have thrown stones before.
10. He threw his book away.
11. The ball had been thrown to second.
12. The catcher threw too high.
13. The key had been thrown away.
14. The Indian threw his tomahawk.
15. You shouldn't have thrown chunks of ice.
16. He has thrown the wood into the cellar.
17. The driver threw on his brake.
18. You threw away your chance.
19. I have thrown farther than that.
20. He has thrown his machine out of gear.

LESSON 64 A

Letters 16

Read carefully the two following advertisements:

CAMP HIAWATHA

An ideal summer camp for boys on the shore of Lake Superior. Trained physical directors. All sports carefully supervised. Fishing, canoeing, baseball, horseback riding, woodcraft, tutoring. Excellent board. Terms and illustrated booklet sent on application. Arthur F. Bowie, M. A., Gladwin, Minnesota.

CAMP MINNEHAHA

A delightful summer camp for girls on the shore of Lake Superior. Special direction of all sports. Nature study, woodcraft, swimming, boating, tennis, horseback riding, art, dramatics. Comfortable accommodations and excellent table. Physician in camp. Terms and illustrated booklet sent on request. Mrs. Arthur F. Bowie, Gladwin, Minnesota.

Exercise. Write for booklet and information about one of the camps mentioned in these notices. Tell why you are interested. Fold your letter and place it in an envelope which is properly addressed, but not sealed.

LESSON 65

Written Composition 23

Write a description of one of the following places. Try to give your readers the atmosphere of the place by telling about sights, sounds, odors, and feelings.

A deserted farmhouse—the attic—the hayloft—a camp—a cave—the barnyard at threshing time—the engine house—a stage set for a play—a hospital ward—a hotel kitchen—the laundry—the furnace room—the physical director's office.

LESSON 66

Spelling 25

Review Spelling 15, page 112.

Written Composition 24

Do you know an old man or woman who came to the place in which you live at a very early date? If you know such a person, wouldn't it be interesting to get an interview, and find out what your town or neighborhood was like fifty years ago?

Did you ever see one of those old-fashioned bicycles, with a great high front wheel and a small rear wheel? Wouldn't it be interesting if we could go back for a little while to the days when men rode these curious things on the streets, and when street cars were drawn by horses? Of course, we cannot do that. But there are people living near all of us who can remember those old days, and who will be glad to tell us what the streets and buildings of our cities were like in the days of long ago.

Exercise. Hold an interview with a citizen who can tell about the old times. Prepare some questions in advance, so that you will be able to guide the conversation and get the information you want. This might be valuable. If well written out, it should be worth keeping; for when the old settlers are gone, it will be too late to find out the interesting things which they remember.

LESSON 66 A

Oral Composition 18

On page 143 is a picture which shows us that we do not need to go outside the United States to find some very romantic places. As we look at the remarkable little church, and are told that it was built by one man, we wonder why he made it. How large does it appear to be, judging by the height of the old monk who stands by the door? Why did old Father Otto build it so small that only three persons could worship in it at a time? He must have had a reason. When we observe the careful, loving details of the stonework, we wonder how long he must have taken at his work. We wonder, too, how the old man could raise the stones and build even a steeple all by himself.

Now you are to have a chance to use your imagination on this strange problem. You have held a number of real interviews.

THE SMALLEST CHURCH IN THE COUNTRY

This time you will hold an imaginary interview. Suppose that you came upon the tiny church while on a walking trip, and that, finding Father Otto standing in front of the door, you stopped and questioned him. You found him very willing to talk about his work, and before you left, you learned the answers to all the questions that the sight of the quaint building had called up in your mind.

Give the imaginary interview orally before the class. Make the conversation sound real, just as when you reported on actual interviews.

LESSON 66 B

Oral Composition 19

Prepare to give orally one of these dialogs. Most of the subjects require you to use your imagination and your sense of humor. Remember that no matter how original or funny your dialog may be, it will not be good enough unless you use direct quotations as you have been taught to use them.

1. After the examination
2. Billy and Dad in the woodshed
3. A heated argument
4. The young bride and the grocer
5. Two fish—concerning an attractive worm
6. After the report cards come out
7. An automobile and a horse
8. A carpenter and a novelist—concerning the usefulness of their duties
9. The ground-hog and the weather man
10. A boy mowing the yard and a boy with a fishing-pole
11. The tramp and the housekeeper
12. Two bragging fishermen
13. A cat and a squirrel
14. The coach and the player
15. The watermelon and the boy across the fence
16. A pupil tempted to play truant and his conscience
17. Noah and the commander of a submarine

18. The bee and the butterfly
19. Mother and yourself—on getting up in the morning
20. Paul Revere and a motor-cycle policeman
21. Benjamin Franklin and some famous man of today
22. A fox and a rooster
23. The baby and the pup

LESSON 66 C

Oral Composition 20

"Toasts" are simply little speeches, usually made largely in a spirit of fun. They are given at a banquet or dinner, generally after the people present have finished eating and are ready to listen and to enjoy the remarks of the speakers. The "toastmaster," who is in charge of the program, makes a little talk first and introduces the first speaker. Between the toasts and at the end of the program, he makes a few remarks or tells funny stories that apply in some way to the other speakers or to their talks. If any of the pupils in the class have been present at toast programs, they can tell the others what these affairs are like.

After a young person enters high school, he never knows when he may be called upon to give a toast at a school banquet, or even to act as a toastmaster. Therefore it is a good plan to practice this sort of exercise, so that one may be used to it when the time comes. It is not necessary to have a dinner in order to conduct a toast program for practice. We can suppose that we have held a banquet in honor of the birthday of a member of the class or some such occasion, and we can arrange our chairs about the room so that all can see and hear the speakers. Then the pupil chosen to be toastmaster or toastmistress can begin the program, and the speakers can go ahead just as in a real program.

In preparation look up several funny stories which you can apply in a comic way to the occasion or to one of the speakers or another person present. Usually one of the speakers who comes before you will give you some ideas for your own remarks if you are alert. Your main purpose is to amuse your friends and to make everybody enjoy himself. A little foolishness is all right. But you must remember that your talk will not be pleasing to your listeners or a credit to you unless you speak clearly and distinctly and use as good language as you would use in a serious and carefully prepared speech.

SUMMARY OF MINIMUM KNOWLEDGE AT THE CLOSE OF THE SEVENTH YEAR

1. Review. The pupil should retain and habitually apply the knowledge required in the summary of the first 33 lessons on page 80.

2. Spelling. The pupil should show habitual mastery in his writing of every form given in the first 33 lessons. He should be able to spell in dictation work such forms as *lies, ties, cries, tries, modifies* (Spelling 11, page 87); of the singular possessive (Spelling 12, page 99); of such forms as *coming, shining, writing, dining, hoping, scaring, truly, ninth* (Spelling 15, page 112); of such words and type forms as the teacher can introduce from Part II (see note to Spelling 16, page 115).

3. Sentence Work. The pupil should be able to recognize all verbs (Sentence Work 18, page 82; Sentence Work 20, page 86), simple sentences with two or more verbs (Sentence Work 20, page 86); to distinguish between verbs and verbals (Sentence Work 29, page 126), and between independent sentences and subordinate elements (Sentence Work 21, page 89; Sentence Work 22, page 95; Sentence Work 27, page 113; Sentence Work 28, page 123; Sentence Work 30, page 131). He should be able to apply his knowledge to separating passages into sentences (Sentence Work 23, page 99; Sentence Work 24, page 106; Sentence Work 26, page 109) and to improving the sentences of his own writing. He should be able to use commas with *yes* and *no* and nouns of address (Punctuation 1, page 102), and to use the question mark habitually. He should be able to write the simpler forms of quotations (Written Composition 11, page 103; Written Composition 16, page 118).

4. Oral Composition. The oral practice which the pupil has had should by this stage enable him to talk easily and without embarrassment on prepared subjects, to pay due regard to the unit of the sentence in his talks, to get along without abuse of

connectives like *and* and *so*, and to use direct quotations with some skill when reporting conversations. If the verb drills have been persistently worked upon, the pupil should be able to use in oral compositions and recitations the correct forms displayed.

5. Written Composition. All written compositions, including letters, should exactly conform to the requirements so far as mechanics are concerned. The pupil should be able to build a three-paragraph narrative or a description or explanation of from one to three paragraphs with purposeful beginning and some sense of climax. The essential knowledge of the sentence should, of course, be applied in the composition work.

PART II—EIGHTH YEAR

LESSON 67

Written Composition 25

Here is a story written by an eighth-year girl.

Stung!

Last Friday Mr. Ellis, the Methodist minister, gave a talk in assembly. He told us a little story about iron. He said, "Pig-iron is worth twenty dollars a ton. If you educate it until it is good enough to make horseshoes, it is worth a good deal more than twenty dollars. More education makes it good enough for knife blades. Then it is still more valuable. If you put it through another process, and make it good enough for watch springs, it will be worth a thousand dollars a ton."

Then he explained that education would work the same way with us. He compared the ninth-year pupils to pig-iron, which is not worth very much. The upper classes were more valuable because of better education. Finally, he told us, the seniors in high school might be compared to iron for watch springs, which is worth a thousand dollars a ton.

When we came out of the assembly, I stopped at the fountain to get a drink. Olive K———, who is in the ninth grade, came up to me and said with a grin, "If a ninth-grade pupil is pig-iron, what's an eighth-grader?"

What do you notice about the use of quotation marks with the long quotation in the first paragraph? Can you make a rule for quotation marks with a speech of several sentences?

Exercise. Write a story of your own experience, using a subject suggested by one of the following titles:

1. My new shoes
2. When the minister called
3. How I got the worst of it
4. Caught in the act
5. Against Dad's advice
6. Green apples
7. The blunder I made
8. My business adventure
9. When I tried to bluff
10. A piece of good luck
11. The watermelons
12. When I forgot
13. The time I tattled
14. A wrong guess

LESSON 68

Grammar 1

Review of Nouns

You can easily tell proper nouns, because they begin with capitals and sound like names: *Ohio, Bill, Harriet, Bunny, Tupper High School, Catskills, Grosvenor Square, President Garfield.*

It is easy to find most of the common nouns, for they name common things and usually have *a, an,* or *the* before them: *camera, shoestring, mustache, tower, snail, drawing-tools, spike.*

But a few common nouns are not so easy. They do not name an object that we can put our fingers on: *lot, deal, amount, way, sense, rate.* Most of them are used with *a, an,* or *the* and are names. Here are some more nouns of this sort:

a great *quantity*	my *feelings*	*nothing*
the sticky *substance*	his *troubles*	*anything*
the *result*	an *effort*	*something*

A word that names a whole group of people or animals is a noun: *crowd, herd, swarm, class, band, audience.* These usually have *a, an,* or *the* before them. (They are called "collective nouns.")

Another kind of noun is made with *ness; brightness, goodness, sweetness, business, dirtiness, cleanness.* These words are names and are used with *a, an,* or *the.* (They are called "abstract nouns.")

Other nouns of the same sort, not made with *ness,* are *height, length, speed, truth, weight, beauty, activity.*

Find all the nouns in the following sentences. There may not be *a* or *an* or *the* before each noun; often there is a *my* or *his* or *their* or *some* or *this.* Sometimes there is no such word in front of a noun. Look for words, used as names, that "might naturally have *a, an,* or *the* in front of them."

Each of the first ten sentences has three nouns.

1. See the bunch of grapes on the plate. 2. Poland is not so large a country as France. 3. Mr. Hoover showed a great deal of activity. 4. The voices of the excited children could be heard for hours. 5. The school of fish was not swimming with much speed. 6. My only hope is that the judge will show some mercy. 7. The crowd of strikers stretched clear to the wharf. 8. Your wish for a set of Poe has come true. 9. The committee sat the whole day, but did nothing. 10. She said something about the length of the lesson.

From here on some of the sentences have no nouns; some have four or five.

11. The brightness of the light was bad for our eyes. 12. Arthur gave his mother a promise to leave before the end of the performance. 13. A herd of sheep at night, crowded in sheds, is a pretty sight. 14. What is the idea of talking about the "length" of a wave of light? 15. I was drifting slowly along, not thinking how far I might be carried before you called to me to come back. 16. The truth about Dick is that, in spite of his weight, his slowness makes him a poor player. 17. The total wealth of the United States was then supposed to be more than $300,000,000,000. 18. What he told you about his regiment is the absolute truth. 19. This painting of a smiling lady becomes a picture of a man and a horse when a red light is thrown on it. 20. Has anything been said in this class about telegrams or about the way to write night-letters? 21. Do you suppose he really expects us to believe that? 22. A man in Baltimore has invented a machine that will brush the dirt from your shoes, put on the polish, rub hard with cloths, and give a perfect shine in a minute and a half. 23. The charge for this operation is only a nickel. 24. The price the man charges for his small apples drives away his customers.

LESSON 69

Written Composition 26

Explaining

Do you know that you are an expert? You are. There are certain things that you know very well how to do. You can tell other people how to do them, just as a coach explains a play to his team, or a shop foreman instructs his men how to do their work. Explanation is a very practical and important kind of composition, and it is important that you try hard to master it.

Of course, an explanation must be perfectly plain, or it is not a good one. You must have all parts of it in the right order, so that the person who tries to understand or to follow your directions will be able to succeed. Lead on from sentence to sentence by such expressions as *when*, *next*, *after this*, *now*, *finally*. If the process which you are trying to make clear is rather long, divide it carefully into parts or paragraphs.

As you read the following short explanation, notice whether all the steps are in the right order. Could you carry out the directions after reading them once? After you read them, give the explanation in your own words.

A Fire in a Trench

The best fire for cooking in camp is a small, clear one, or a few brisk coals. To make such a fire, first gather a number of dry sticks about one inch in diameter. Dead limbs still clinging to trees are likely to be drier than those picked up from the ground. Split some of these and shave them up into kindling. Next, dig a trench in the ground, in the direction of the wind, about a foot long, four inches wide, and six inches deep. In this trench start your fire, gradually piling on the heavier wood as the fire grows. When the trench is full of burning wood, allow it a few minutes to burn down to coals. Then rest your pans or kettles over the trench, supporting them with stones or green sticks if necessary, and start cooking.

Exercise. In one written paragraph explain to a person of your own age exactly how one of the following should be done. Write good complete sentences, using very few *and*'s. Be sure that you tell enough to enable a sensible reader to succeed by following your instructions.

1. How to "build" a load of hay
2. How to remove and put on a tire
3. How to stuff and roast a chicken
4. How to dress a burn
5. How to remove ink-stains from clothing
6. How to poach eggs
7. How to remove ice from a sidewalk
8. How to stop bleeding from an artery
9. How to make a salad
10. How to pile a cord of wood
11. How to make good coffee in camp
12. How to clean spark-plugs

LESSON 70

Spelling 26

Review the *ies* words in Spelling 11, page 87.

Every high school in the country has a few seniors who fail again and again to think of *ies* when they write, "He *studies* very hard." Yet of course *studies* must end with the same *ies* that we have in *modifies* and *tries*. A teacher can show them the verb *denies*, but a few of these advanced students cannot really open their eyes to the *ies* on the end.

An eighth-year pupil can, if he cares to, learn when to use *ies*. The first step in learning is to know what "vowels" are. They are the six letters, *a*, *e*, *i*, *o*, *u*, *y*. If there is one of these vowels before the *y*, we do not change the *y* to *i*, but add the *s* directly, thus: *pays*, *obeys*, *enjoys*, *buys*.

The second step is to know what a "consonant" is. A consonant is any letter except the six vowels—*b*, *c*, *d*, *f*, *g*, etc. If there is a consonant before the *y*, we must always change it to *i* and add *es*: "She *babies* the boy." "He *studies* very little." "He *defies* his enemies." "He *replies* to the letters." "The horse *whinnies*." "He *copies* the problems." "She *hurries* across the street." "Father *busies* himself in the garden."

Write out each of the *ies* verbs given in this lesson. Make your eye and your hand used to *ies*. When you have to write verbs in class, think of *ies*.

Grammar 2

Review of Nouns as Subjects

A subject often comes before the verb.

The *piece* of lace must be washed.

But in a question the subject is frequently between two parts of the verb.

1. Did the *axle* break?
2. Have the *ashes* been sifted?

The easy way to find the subject in a question is to put the same words in the form of a statement.

1. The axle did break.
2. The ashes have been sifted.

The subject in a question is often after the verb.

1. Who is the *girl* in red?
2. Which was the best *speech?*
3. Where are my *glasses?*
4. Why are *you* so happy?

In the form of statements—using exactly the same words--we have:

1. The *girl* in red is who.
2. The best *speech* was which.
3. My *glasses* are where.
4. *You* are so happy why.

The word *there* pushes subjects beyond the verbs.

1. There was a *pearl* in the clam.
2. There has never been such a *rush* for seats.

Subjects often come after the verbs.

1. Out came the turtle's *head* again.
2. Down flew a *shower* of soot.
3. On top of the box lay a nine-pound *pickerel.*
4. Sitting calmly in my reserved seat was a fat, impudent, ugly-looking *bulldog.*

Find the subject of each verb in the following sentences. Always ask "Who or what?"

1. Anne slowly tore the letter to bits. 2. From the other side of the island came an answering whoop. 3. Does Grace know about the medal? 4. There is no reason at all for staying at home. 5. There were several pines on top of the ridge. 6. Can Allen use his leg now? 7. By his side sat his daughter. 8. Where is the can-opener? 9. What is the length of your package? 10. Is there any dent in the cover? 11. Near the door stood a handsome Italian boy. 12. The doors should have been opened sooner. 13. Through this chink came a little light. 14. Why was Viola in such a hurry?

LESSON 71

Oral Composition 21

Giving directions for finding a certain place is harder than you think it is, especially when the person in need of information is a stranger to the surroundings. Such work gives you good practice in saying clearly just what you mean, and in making others understand. Prepare to speak on one of these problems.

1. Suppose that you belong to the "advance-guard" of a picnic party, and that the others intend to join you later. Tell them exactly how to reach the spot where you plan to have the camp-fire made. Be sure to indicate the starting point, or your directions will not mean anything.
2. Give clear directions for finding the office of a certain doctor or dentist, starting from the schoolhouse. The person to whom you are speaking knows nothing about the town or the names of streets.
3. Give directions which will enable a friend to find your locker in the gymnasium, and to get from it certain articles that you need.
4. Your cousin, a stranger in town, is visiting at your home. He wishes to visit one of your classes. Give directions so that he can find the building and the classroom, starting from your home.
5. Give to a thirsty stranger clear directions for finding a spring in the woods that you know about.
6. You know a certain tree that was very curiously marked by lightning during a recent storm. Explain exactly how to find it.
7. You are to spend Saturday picking strawberries in the country. At noon your brother will bring your lunch. Tell him how to find you.

The Right Forms 18*

run—ran—have or *has run*

1. We ran a race on snowshoes.
2. The team ran away.
3. They had run two miles.
4. Has the first race been run?
5. The squirrel ran up a limb.

*Review the exercises on page 114. Other "Right Forms" distributed throughout Part I should be reviewed from time to time in connection with those in Part II.

6. I have often run faster than that.
7. You ought to have run all the way.
8. He and I ran home from school.
9. He has run a nail into his foot.
10. The hound ran across the field.
11. I had run till I was out of breath.
12. The street car had run into a buggy.
13. Have you ever run against a clothes-line in the dark?
14. Couldn't you have run faster?
15. I ran faster than I had ever run before.
16. The rabbit had run into a hole.
17. Water ran through the streets.
18. The water tank has run over.

LESSON 72

Punctuation 2

Commas in a Series

If you write a series of words of the same kind, and connect them all by *and*, you would not use any commas.

1. It was a large and expensive car.
2. A deer's legs are slender and graceful and strong.

But if the words are not all connected by *and*, you must use commas.

1. It was a large, expensive car.
2. A deer's legs are slender, graceful, and strong.

Here is a series of three verbs connected by *and*.

He begged hard and wept and knelt down before us.

Here are the same verbs, with commas, because they are not all joined by *and*.

He begged hard, wept, and knelt down before us.

Here is a series of pronouns and a noun separated by commas.

You, the guide, and I must all carry loads.

Punctuate the sentences on Sheet 2 of the "Comma Book," putting in the commas between the words of a series if the words are not all connected by *and*. Remember that some sentences need no commas; you must think about what you are doing. Remember, too, that if you find any noun of address, or any *yes* or *no*, you must use the commas. Every exercise in punctuation is a review of all that has gone before. Use the periods and question marks.

LESSON 73

Spelling 27

Review Spelling 1, page 22.

What you learned about *ies* for verbs is true also for plural nouns. After a consonant like *b* you must have *ies—derbies.* After the consonant *c* you must have *ies—mercies.* After the consonant *d* you must have *ies—ladies.* After the consonant *f* you must have *ies—taffies.* So after *g* or *k* or *l* or *n: buggies, jackies, families, bunnies.*

Be careful to get one idea in this lesson: we are now talking about *ies after a consonant.* Don't suppose that all plural nouns and all "s" verbs end in *ies.*

Learn for this lesson the five *ea* words. Three end in *ear: bear, tear, wear.* Some nonsense sentence will bunch these together: "The *bear* will *tear* the coat you *wear.*" The two other *ea* words are *break* and *great.* "They *break great* stones."

Probably you know the next five, but look closely at them to make sure. (1) It is *just* time. (2) Did you *catch* your train? (3) I have a *new* coat. (4) I have *something* to tell you. (5) The *road* is muddy.

Grammar 3

Objects of Prepositions

Nouns are often the objects of prepositions. In the next three sentences notice each italicized noun and tell what preposition it is the object of.

1. In the *cupboard* under the *turn* of the *stairs* were some jars of *preserves*.
2. At the little *shop* beside the *factory* he bought some candy with his last *dime*.
3. Inside the *can* was something that looked like a *paddle-wheel*.

Find the object of each preposition in the sentences below. Prepare to recite like this: "The preposition is *like*; its object is *deer*; *like a deer* is a phrase."

Each sentence has two prepositions.

1. Ned drew a funny picture of Alice on his slate. 2. From New York he went to Syracuse. 3. He went up the stairs with slow steps. 4. Among his jugs was one with a broken handle. 5. She put the cord through the ring and tied it around his finger. 6. I looked down the line for my place. 7. The ball bounded over the fence and into Mrs. Ross's tulip-bed. 8. You will find your dollar under your plate without any doubt. 9. Toward evening I was in better spirits. 10. By my watch it is after midnight. 11. Across the cañon a gorgeous scene was spread before our eyes. 12. Between the acts I stared at the boxes. 13. When the steamer bumped against the pile, she scratched her paint below the water-line. 14. The moon rose above the clouds behind the tower. 15. In those days he looked like a tramp. 16. Through the telescope it looks like a small tree.

LESSON 74

Oral Composition 22

Study this explanation of how to deal with an injured bone. First we learn about broken bones in general, what the danger is, how to avoid the danger. Next we learn about a broken bone in the leg or arm. The steps, in good order, are: (1) set

the bone, (2) find a splint, (3) apply the splint with a pad, (4) how to bind the splint on with a bandage.

First Aid for a Broken Arm or Leg

A fracture is not very dangerous if the skin is unbroken, for then no germs can get in. The great danger is that the sharp, jagged edges of the bones may puncture the skin, or injure the muscles, veins, or arteries. Therefore, never move a person with a broken bone, until the fracture has been so fixed that the broken ends of the bone cannot stir.

If the leg or arm is broken, straighten the limb gently. If necessary, pull steadily until the ends of the bone are in place. Then bind the limb firmly to a splint to hold it in position. A splint may be made of any straight, stiff material, such as a shingle, a piece of board, or even the branch of a tree. The side next the limb should be well padded with clothing, or even grass if nothing else is convenient. Be careful never to place the bandage directly over the break, but always above and below it.

Exercise. Explain orally one of the following processes, or another which you prefer. Keep all the steps of your explanation in the right order. Make every pupil in the class understand you perfectly.

1. How to make an invalid's bed
2. How to handle a hay-carrier
3. How to remove an object from the eye
4. How to make doughnuts
5. Catching rabbits with a ferret
6. How to restore a person almost drowned
7. How to find the north star
8. What to do when a person's clothing catches fire
9. How to treat frostbite
10. How to teach a dog a certain trick
11. Setting a breakfast table
12. How to adjust paper and carbon sheets in a typewriter
13. How to sew a "French seam"
14. How to pitch a tent
15. How to play a certain game
16. How to make a camp fire
17. How to build a bird house
18. Making a fresh vegetable salad
19. How to make a pogo stick

LESSON 75

Spelling 28

Review Spelling 2, page 31, and Spelling 3, page 41.

Sentence Work 31

Separate into sentences this account of "four miles down in a parachute." Some of the sentences are long. Be sure not to write any part of a "zero group" as a whole sentence. But some of the sentences are short. Be sure to write these as complete sentences.

How does it feel to step out into space about four miles above the surface of the earth with a small silk parachute that is not guaranteed to open in the thin air? In 1920 no man in the world knew, nobody had ever jumped from such a height in a parachute.

The first man to try was Second Lieutenant John H. Wilson, of the United States Air Service, who was known in the army as "Dynamite Wilson." He obtained permission to try a leap from twenty thousand feet. One June day in Texas he told his pilot to get the airplane ready. After spending half the day in inspecting and folding his "chute" he started up in a D. H. 4B bombing-plane. For about an hour they climbed in circles until the instruments registered higher than twenty thousand feet.

Lieutenant Wilson stood on the edge of his seat shivering with cold. When the pilot slowed down the motor a little he made a powerful leap backward and cleared the wires of the ship. Like a rock he dropped through the cold, thin air, at the same time pulling the lever that released the parachute. In the first few minutes after the parachute opened he could feel no motion in any direction. He seemed to be suspended in mid-air. Suddenly a gale of wind caught him and carried him many miles at great speed. Then another gale, blowing in the opposite direction, caught him and blew him back as rapidly. The parachute was banged around at all angles. It was even turned upside down. Sometimes he would find himself spinning on the edge of a mighty whirlwind into which he would presently fall like lead for hundreds of feet.

At last he reached the steadier winds around five thousand feet. At three hundred feet he opened the second parachute and began working toward a clear field in which he could make a landing. It took just seventeen minutes to make the descent. Lieutenant Wilson says that they were "extra long minutes."

LESSON 76

Written Composition 27

Community Topics

The good citizen is interested in helping to make his town or city a better place. He needs to learn as much as he can about the place in which he lives, so that he can work to bring about improvements.

Exercise. Let each pupil secure information about some feature of his community. Then each will write a composition of about a page on the topic he has chosen. The chief point to bear in mind while planning and writing the composition is: "What can be done to make our town, our city, or our neighborhood better than it now is?" Select a topic suggested by one of these titles.

1. Street lighting in our town
2. What our schools need most
3. The appearance of the alleys and back yards in our neighborhood
4. Caring for parks and playgrounds
5. Traffic regulations
6. The improvement of our streets
7. One of our most successful merchants (Do not mention his name.)
8. A needed factory or store in our community
9. Destroying flies
10. Our library needs
11. Music in our city
12. One of our most useful citizens (Do not mention his name.)
13. Our protection from fire
14. Our trees and their enemies
15. Making our streets safe
16. An important industry of our locality
17. The best clerk I know (Do not mention his name.)
18. The business of our post-office
19. The board of health and their duties
20. Places of amusement in our town

LESSON 77

Spelling 29

Review Spelling 4, page 47.

Grammar 4

The Whole Verb, and Nothing but the Verb

Notice the italicized verbs in these sentences:

1. I *shall* soon *be* able to walk.
2. You *are* sure to go.
3. They *were* glad to see us.
4. Lloyd *was* at home.
5. Alice *looked* at it.

No word like *able* or *sure* or *glad* or *not* or *at* can be part of a verb.

Now notice five verbs that are made by adding something to the five verbs in the sentences above.

1. I *shall* soon *be walking*.
2. You *are chosen* to go.
3. They *were bought* for thirty cents.
4. Lloyd *was running* home.
5. Alice *had overlooked* it.

These verbs end in *ing* or *n* or *t* or *d*. You can soon learn the sound and the feeling of a verb. Many pupils have no trouble with verbs like *can do, will see, might know, could lose*. But some pupils like to put with these a word that is not part of the verb at all. No word like *so* or *able* or *well* or *sure* or *soon* or *for* or *at* can be part of a verb.

Try in each of the following sentences to pick out the whole verb, and nothing but the verb.

1. Is it seen in winter? 2. Were you calling to me? 3. Have you been able to walk? 4. You might look at this. 5. Could you hear me? 6. We should soon be ill. 7. We should soon be found. 8. I have never been there. 9. Have you ever been caught? 10. They were glad to see us. 11. They have been pleased by the presents. 12. Do you like it? 13. I have taken a dislike to it. 14. I have always disliked him. 15. Simon was listening eagerly. 16. Simon was eager to listen. 17. Have you been listening? 18. Have you been well? 19. Aleck's coat had been buttoned up tightly. 20. The little girl was rudely grabbed by the conductor. 21. The little girl was rude to the old man. 22. The house would be flooded in five minutes. 23. We have been to a concert. 24. Jeff had been eating a great deal. 25. The silk hat had been checked at the cloak-room. 26. My hands had been warm when I started. 27. The chickens had

been warmed by the hot gruel. 28. He may be waiting for us now. 29. Bud may be kept after school. 30. No man can be sure of that. 31. The piece may have been played a thousand times. 32. The cap may have been white once. 33. Three new members must be chosen. 34. Some of the new students must be afraid. 35. Did you ever hear of a verb "afrai"? 36. Boomerangs must have been used in Egypt. 37. You may be catching cold. 38. Fido may be out in the cold. 39. Are you going up now? 40. We were up in the attic. 41. He has not been around lately. 42. Nobody has ever heard of a verb like "around." 43. The knife has not been found. 44. Possibly you may know of a verb "find." 45. Shall I try to find your rubbers?

LESSON 77 A

Spelling 30

A Spelling-match

How would you like to have a spelling-match between the girls and the boys or between the "odds" and the "evens"? Each side can elect a captain, and plan for the match.

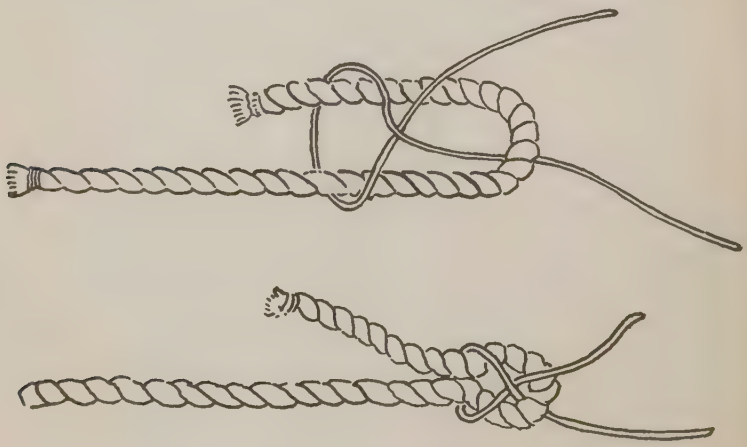
On pages 302-304 you will find a list of hard words for spelling-matches. A good scheme for preparation is to have one of your team-mates pronounce the words to you while you try to spell them. Every time you miss one, have your partner give you the correct form and mark the word with a little pencil-dot that can be erased easily. Then study the words you are not sure about, and try again.

When we have the contest, the two parties line up so that the head of each line, where the captain stands, is close to a blackboard. Each pupil holds a piece of crayon, and when it is his turn to spell he writes the word in big, plain letters on the board. As soon as he finishes the last letter, he is through, right or wrong. If he writes the word correctly, he goes back to the foot, and the line moves up. If he misses, he takes his seat, and the word is passed to the next person of the opposing side. The side which has the most people left standing at the end of the time set is declared winner. If the score is three to two or two to one, the last moments will be rather exciting.

LESSON 77 B

Written Composition 28

Many times a simple sketch makes an explanation much easier to understand. Read the explanation given below and study the drawing. Can you take two pieces of string and make the knot at the first attempt? Does the drawing help out the explanation?



Making a Sheet Bend

The sheet bend is one of the useful knots which Girl Scouts learn to tie. It is the best kind of knot to use when one must fasten a small cord or rope to the end of a thicker one. If it is tied properly, it will never slip.

In making this knot take one rope in each hand. In the end of the larger rope make a small loop, or "bight," as sailors call it. Pass the end of the smaller rope up through the bight from underneath. Then pass it over the bight, under the bight, and under the smaller rope itself. When you have pulled the loops tight, you will have a knot that is sure to hold.

Exercise. Prepare a simple written explanation of how to make or adjust some article or garment. Your work in manual

training or in home economics will suggest good subjects. Illustrate your work by neat drawings to make everything perfectly clear. The girls must remember that boys know nothing about sewing or the common terms used in dressmaking. Similarly, the boys must keep in mind the fact that girls are not familiar with the common words or tasks of manual training. *Make everybody understand.*

LESSON 78

Spelling 31

You know something about using an apostrophe in words like *don't* and *I'm.* These are shortened forms of *do not* and *I am.* The formal name of them is "contractions"—which simply means "shortened forms."

Do you know exactly how to make contractions? Or have you now and then been a bit confused? The rule is just as plain and easy as the rule for possessive singulars: "Put the apostrophe where letters are left out." The advice and the warning are just the same here as for possessives: "Don't add any letters. Don't change anything. Simply leave out some letters. Wherever the letters are left out, put in an apostrophe."

The most common contractions are made by leaving out the *o* in *not.*

do + not = don't	has + not = hasn't	is + not = isn't
did + not = didn't	had + not = hadn't	are + not = aren't
does + not = doesn't	have + not = haven't	was + not = wasn't
might + not = mightn't	must + not = mustn't	were + not = weren't
should + not = shouldn't	would + not = wouldn't	could + not = couldn't

Can not is shortened more than the others, by leaving out an *n*, as well as an *o: can't.* For *shall not* we leave out the *l*'s and use only one apostrophe: *shan't.* The contraction of *will not* is very peculiar: *won't.*

Think once more of how ordinary *n't* contractions are made. You simply take the verb, whatever it is, and place *n't* after it. You must never add any letter: *is+not=isn't*; *was+not=wasn't*. You must not omit any letter from the verb: *have+not=haven't*.

The most important of these contractions is *doesn't*. Think of *does+not=doesn't*. Learn to say and write "it doesn't, "he doesn't," "she doesn't." Think of *oes*.

Be ready to write in class, promptly, any contractions that the teacher may put into sentences for you.

Sentence Work 32

Separate into sentences this account of Barnum's American Museum. Near the end you will find one subject, "he," with three parts of verbs, *pick*, *put*, and *carry:* these are all in one sentence, with commas between them. After this long sentence is one that has three verbs. After that there are three very short ones.

before the Civil War the great amusement place of New York City was P. T. Barnum's "American Museum" in the windows was a picture of Niagara Falls with a big stream of real water running over it a band played in the balcony on the street every afternoon and evening inside the Museum were many marvels one was the "Feejee Mermaid" there were trained dogs, trained fleas, rope-walkers, fat men, dwarfs, and giants in the basement were two whales that lived in a big tank of salt water.

mr. Barnum had very clever ways of advertising his Museum he would do anything to attract attention once he rented a field close to the tracks of the New York Central Railroad here he put an elephant that was hitched to a plow the keeper of the elephant was dressed in Oriental clothes whenever a train passed by the keeper would do a little plowing you can guess that the passengers all crowded to the windows to see this strange sight they would ask what in the world it meant the "plowing elephant" was a glorious success.

once a hungry tramp asked Mr. Barnum for a job Mr. Barnum gave him a hearty breakfast and said he would pay him good wages can you imagine what the tramp's work was it was certainly queer he had to place four bricks on the sidewalk at street-corners and then walk from

one brick to the other all day long in his hand he carried a fifth brick whenever he came to a brick on the sidewalk he would stoop down, pick it up, put the other brick in its place, and carry it along in his hand so all day long he walked and picked up bricks and laid them down the crowds would watch him they would talk about him the Museum was advertised.

The Right Forms 19

doesn't—don't

1. He doesn't answer.
2. It doesn't surprise me.
3. They don't speak English.
4. Why doesn't this tree die?
5. The stream doesn't flow that way.
6. Don't you believe him?
7. His story doesn't seem true.
8. Doesn't the shoe fit?
9. My ears don't feel cold.
10. This pony doesn't kick.
11. This log doesn't burn well.
12. The kitten doesn't eat much.
13. Why doesn't this rain stop?
14. Doesn't he know the answer?
15. He says he doesn't.
16. Why don't you tell him?
17. She doesn't dare to tell.
18. We don't go to school on Saturday.
19. School doesn't begin for a week.
20. Doesn't the car stop here?
21. She doesn't eat her lunch here.
22. Doesn't the cap please you?
23. He doesn't want to go.
24. Why doesn't she study more?
25. It doesn't seem possible.
26. Your excuses don't sound very good.
27. It doesn't make any difference to me.
28. It doesn't sound quite natural yet.

LESSON 79

Spelling 32

Review Spelling 7, page 65.

Grammar 5

Subjects Separated from the Verb

Ask "Who or what?" about this sentence:

The pile of sticks at the farther end of Mrs. Barnes's garden was burned up.

You see that *garden* is the object of *of*. Therefore it cannot be the subject, because a noun cannot be a subject and an object at the same time. It sounds foolish to say that "of the garden was burned up." Also it would sound silly to say, "Mrs. Barnes's was burned up." If the poor woman had been burned to death, we should not put an extra *s* to her name in telling about her; we should say, "Mrs. Barnes was." Neither can the noun *sticks* be the subject, for it is the object of *of*. Who or what was burned? The pile was burned.

Find each verb and its subject in the following sentences. Be sure to get the whole of a verb like "could be felt." Be sure to get nothing but the verb—that is, do not put in any words like *not, at, far*.

Be sure not to say that any object of a preposition is a subject. In some of the sentences the subject is far from the verb; in some sentences the subject is just in front of the verb; in some the subject is between parts of the verb; in some it comes after the verb. Be careful.

1. This mass of books and papers in his study was perfectly worthless. 2. The scars of his battles with the other shepherd-dogs could be felt under his long hair. 3. When was the step in front of the curb made? 4. The bearings of an ordinary Swiss watch in those days were not made of agates. 5. There is something in my pocket for you. 6. "Oh, rubbish!" said my father. 7. Had the water been turned off before five o'clock? 8. A lot of fodder was being fed to the sheep. 9. In front of the hotel is a row of iron posts. 10. No rem-

nant of all those beautiful pillars and statues was to be seen. 11. Of all these flavors raspberry is the best. 12. A couple of these lazy little donkeys will give a man a day's work. 13. With this apparatus was a printed sheet of directions about setting it up. 14. Did the looks of the dirty tramp make you afraid? 15. The high wind, in spite of all its fierce howls and angry blasts, did not do much damage. 16. After dusting all the furniture with this dirty rag Bridget sat down for three cups of tea. 17. Out of this boiling mass came a most agreeable odor. 18. The height of the tide at the upper end of the Bay of Fundy is sometimes as much as 70 feet. 19. What in the world were the girls thinking of? 20. A little dial at the end of a long coil of copper pipe tells the amount of steam pressure. 21. A kind of thin mold was forming on the jelly. 22. No amount of effort will teach him. 23. That sort of pupil will never learn about the object of a preposition. 24. The thought of failure makes me very timid. 25. Only one handful of raisins was needed for the cake.

LESSON 80

Written Composition 29

Were you ever *embarrassed?* Whether you are sure about how to spell the big, peculiar word or not, you have surely used it in talk. Surely, too, you have had an experience that was decidedly *embarrassing.* An eighth-year girl wrote this account of such a happening. She called it *My Most Embarrassing Moment.*

It was Sunday morning. As the church bell rang, I surveyed myself in the mirror. I was sure that I would make a great impression on the congregation. I had donned my new blue suit and my spring hat for the first time. The little veil which hung from the front of the hat seemed to me to add a touch of distinction to my costume.

As I mounted the church steps, I was confident that many eyes were turned upon me. Perfectly assured of the effect I was making, I was ushered to a front seat in the gallery. From my seat I looked down on the heads and hats below, quite well satisfied with myself.

As the collection plate was passed along the row, I suddenly caught sight of a hat exactly like mine across the aisle. In my astonishment my thumb slipped from the rim of the collection plate, and plate and coins fell to the floor with a terrific clatter. All eyes were turned upon

me as I frantically strove to regain the coins that had rolled about under the feet of the people. Imagine my embarrassment!

Can you imagine how she felt? Have you ever felt hot and cold at the same time when you heard people snicker over something that had happened to you? Of course you have, and you will remember the moment for years, too. Write in three paragraphs the story of your most embarrassing moment. Sometimes newspapers give a prize of one dollar for such a story. Maybe you can win a prize with yours.

LESSON 80 A

Oral Composition 23

Plan to speak on one of the following subjects or a similar one. The important matter is to make your hearers understand *exactly* what you mean, so that they can follow your instructions. You will need to think out carefully the proper words and expressions to use. Probably you will need to use such expressions as *horizontal*, *the upper right-hand corner*, etc. Talk in real sentences, pausing at the end of each. Use words like *next*, *now*, *then*, *after this*, to lead from step to step.

1. Tell how to make a cap, a boat, a windmill, or some other toy by folding and tearing paper. Explain so clearly that your classmates can make the article while listening to your instructions.

2. Explain how to spell a word of three letters by the semaphore code so clearly that the other pupils can do it after you finish. Hold your hands still, and do all explaining in words.

3. Tell how to make a figure-four trap, a pair of skees, a simple article of furniture or a garment, so that your teacher or a pupil can draw the parts on the board as you talk.

4. Explain how to apply a roller bandage to the upper arm. Members of the class, using handkerchiefs or strips of paper to represent bandages, will do just what you tell them to. Will the bandages be put on properly?

LESSON 81

Spelling 33

Review Spelling 9, page 73, and Spelling 11, page 87.

Punctuation 3

Commas in Dates

Each part of a date that is written in a sentence should be separated from the other parts by commas.

1. In April, 1906, there was a wreck here.
2. On June 12, 1814, he died.
3. The note was written on Saturday, January 7, 1922.

In the first sentence there is a comma on each side of "1906." In the second one there is no comma between "June" and "12." In the third there would have to be a comma after "1922" if it did not come at the end of the sentence.

Why is there no comma in the next sentence?

In 1492 what happened?

There is only one item in the date. There is nothing to separate. There should not be any comma.

Punctuate the sentences on Sheet 3 of the "Comma Book," putting in the proper commas with any date, with *yes* and *no*, with nouns of address, with words in a series. Some of the sentences do not need any commas. Put the proper mark at the end of each sentence.

LESSON 82

Spelling 34

You have been told about *toward* and *altogether*. They are solid words, without any spaces or hyphens in them. Look at three other solid words: *together*, *nowhere*, *without*. "The letters of *together* ought to be together." When you write *without*,

don't lift your pencil from the paper; it is one solid word. The "ever" words are solid: *wherever*, *whenever*, *however*, *whoever*, *whichever*, *whatever*.

Look back at *nowhere*. Do you see any *s* on it? Never say *s*, or write it, or think it. How would it sound to you if somebody asked, "Where*s* are you going?" Never put an *s* on the *where* words: *nowhere*, *anywhere*, *somewhere*.

Were you taught in the fifth grade to spell *February?* It is in four syllables: *Feb*+*ru*+*a*+*ry*. How many different teachers have shown you *Wednesday?* The wrong pronunciation is good medicine for poor spellers: Wed+nes+day.

The wrong pronunciation of another long word is the only way some people can learn to spell it. Think of ne+cess+a+ry. If you make your voice hit *cess*, and if you think of how *cess* looks, you may never again have to worry about *necessary*.

If you can spell *February*, you can almost surely spell the other eleven months. That is queer, isn't it? If you can spell *Wednesday*, you can probably spell the other six days of the week. That is queer. Something of that same sort is true about all spelling. If a pupil can learn absolutely how to spell the six words of Section 1, he can be trusted to spell ninety-five others that the teacher never has to say anything about.

Sentence Work 33

Separate into sentences this account of how Lincoln rode into the fairgrounds. Put a comma after any* clause at the beginning of a sentence.

The entire race-track was lined with all kinds of wagons and buggies the people who sat in them had driven long distances to hear Lincoln speak our wagon was close to the track near the entrance here we had to sit half an hour and wait finally we knew by the shouting down the road that Lincoln was approaching you never could guess how comical he looked when he came through the gateway

a young farmer had trained a pair of steers to drive in harness they were hitched to a low open carriage it had only one seat on it sat the

*Note for teachers: This refers only to adverb clauses. Sometimes it is well to show pupils, if the question is raised in class, that no comma is needed after a noun clause that begins a sentence.

driver he was a short man who wore a wide-brimmed soft hat beside him sat the very tall "Abe" Lincoln his high "plug" hat made him tower like a giant over the little driver

as soon as the people caught sight of Mr. Lincoln they began to cheer him he tried to rise and bow politely, but could not stand without losing his balance his long figure would double up into a shape like a letter S back into the seat he would tumble with a bump of course the crowd thought that this was very funny everybody was laughing and yelling

Lincoln laughed too he decided that he had better keep his seat all around that half-mile track he went, bowing and smiling and raising his hat in response to the constant cheering

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LESSON 83

Written Composition 30

Exercise. Carefully examine one of your books. Then write a two-paragraph description of it so that any person who found it would know it from all other books. In the first paragraph tell the outside appearance, the size, the color, and the names stamped on the cover. Add to this information the material you find on the first few pages, the name of the author and the publisher, the date of the copyright, etc. In the second paragraph tell about some marked or torn or stained places that make your book different from all others of the same name. Find as many of the trifling differences that show it to be *your* book as you can.

The Right Forms 20

bring—brought—have or *has brought*

1. He will bring the tablet to you.
2. Who brought this mud in?
3. The boys have brought it in.
4. Why haven't you brought your sister?
5. She ought to have brought an umbrella.
6. Why haven't you brought your overcoat?

7. I brought a sweater instead.
8. The teacher brought some ink.
9. I wish you had brought a bucket of water.
10. Who brought that basket of fruit?
11. It was brought by a little girl.
12. They brought the cows home.
13. We brought in a load of wood.
14. The day has brought joy to us.
15. He brought a lame dog home with him.
16. Mother asked why he had brought it.
17. The man brought a paint brush.
18. Why have you brought this straw in?

LESSON 84

Spelling 35

See if you can look, without winking, at *describe* and see the first *e* in it. Can't you learn about that *e* without red chalk or a big *E* in white chalk? The very same *e* is in *description.*

You will find—as always—that a *de* word is much easier to remember if you put it with other *de* words, like *destroy* and *despair.* "He *describes* their *despair* when their crop was *destroyed.*"

Why not make this an "e" lesson? Do you know about the *e* in *men?* There is the same *e* when you put *wo* in front of *men* and get *women.*

What do you put on the end of an adjective to show the most of a quality?

dear*est* sour*est* quick*est* livel*iest*

It is the same *e* in *smallest.* It is the same in *biggest*—with two *g*'s.

There are going to be eight more words in this lesson. See if there are some that you have ever misspelled.

Did you ever misspell *there*, meaning "in that place"? *There* often begins a sentence and looks like a subject: "*There* were three sentences there." Do you always use three *e*'s in *sentence?* Learn that little sentence with eleven *e*'s in it.

Do you always put two *e*'s in *speech?* and two in *week?* Think of "one *speech* a *week*."

Do you always put two *e*'s in the noun *effect?* Do you always put two *e*'s in *whether?* Commit to memory: "I don't know *whether* it had any *effect*." Some people will find that sentence an antidote against two bad misspellings.

In the next sentence there is a preposition with two objects:

No one is here *except* Tom and me.

Do you always put the two *e*'s in *except?* Do you always put the two *e*'s in *enemy?* Commit to memory: "The cat had no *enemy except* the dog."

Probably you have grown rather tired of being asked so many times in one lesson whether you "always" spell a certain way. Spelling is a matter of "always." Using the right letters in one class, for one recitation, may amount to nothing at all. You do not know how to spell a word unless you always, as a matter of habit, use those same letters.

Know all the memory sentences by heart, so that you can recite promptly if the teacher calls for the sentence about *describe*, or any of the others.

Grammar 6

Pronouns as Subjects

A pronoun is any word that is used in place of a noun. Instead of "Stiles hit the sparrow" we may say "He hit it." In place of *Stiles* we use *he*, and in place of *the sparrow* we use *it*.

Here are the pronouns most commonly used as subjects:

I we you he she it they

These have a queer name—"personal pronouns." The name does not mean that the pronouns refer to persons, because

you might be used for a *dog*, *it* for a *marble*, *they* for some *trees*.* "Personal" is simply their name in grammar.

You find a pronoun subject just as you would a noun subject —by asking "Who or what?"

1. She never in all her born days had seen such a sight.
2. Don't you dare to speak so.

Who or what had seen? *She* had seen. Who or what do dare? *You* do dare. Usually in a command like this the subject, "you," is omitted.

1. Run away now.
2. Dare to be a Daniel.

In such sentences the subject is "*you* understood."

Find each verb in the following sentences and say what its subject is.

1. Were they discouraged? 2. You can almost always catch a ride. 3. Seldom have I seen such an early spring. 4. Who are you? 5. Come again tomorrow. 6. Often in the evening he would drop in for a call. 7. It was now running smoothly. 8. Do I look like a burglar? 9. Think of the long summer days. 10. Where can she plant the potatoes?

LESSON 85

Written Composition 31

Here is a description which a boy wrote of his big brother.

Jim H———, of the Forty-eighth Canadian Highlanders, was a boy of a good five feet ten inches in height, and firmly built. A head of coal-black hair appeared above a boyish face which was worn more or less, from the toil of war. He wore a khaki tunic, on the right sleeve of which were two blue service stripes and a set of sergeant's chevrons. On the left sleeve was a gold wound-bar, which was about the size and shape of a match. The bright brass buttons, the ribbon of a Military Medal, and a belt all added splendor to the tunic.

*The name simply means that the pronouns show people or things that are speaking (I and we, the "first person"); that are spoken to (you, the "second person"); that are spoken about (he, she, it, they—the "third person").

The lower part of his body was covered by a beautiful red-and-green tartan kilt, which showed two white knees. A black-and-white sporran* hung majestically from his belt, and lay in the exact center of the kilt in front. The calves of his legs were covered by a pair of red-and-black tartan socks. Two bright flashes, that hung from the tops of the socks on the outside of his legs, added color to the gay attire. A pair of khaki spats hid the lower portion of these socks from view. On his feet were a pair of huge hob-nailed shoes, which had seen more than one battle on "Flanders Fields."

Even if you do not know the names of parts of a Highlander's dress as well as this boy did, you can get a fairly clear picture of Brother Jim as he looked in uniform. Have you noticed how much color there is in this picture? It fairly sparkles.

Then it is worth while to notice the orderly way in which the writer presented his details. First he told the general size and build of the person. Then described the head. After that he pictured the tunic, with its sleeves, its buttons the medal on the breast, and the belt. Next he led the eye down to kilt, sporran, socks, spats, and finally shoes. That was a very good order to use, wasn't it?

A good description must be orderly. The eye cannot see everything at once. It moves from place to place. The writer of a description should always remember that he must lead the eye from one point to another in an orderly way.

Exercise. In a short written composition describe a relative or friend. Probably you cannot make as bright or gay a picture as the picture of the Canadian soldier, for ordinary people do not dress in such striking and interesting clothes. But you can use the same order. At the beginning you can give the general characteristics of the person that one would notice at the first glance—size, build, etc. After that you can describe him more in detail, beginning with the head and face and moving down to the feet. Somewhere in the description you should give the reader a hint or two about the kind of life the person has lived, as in the example above, the writer hints at the toils of war and the mud of Flanders.

*A large, ornamental, fur purse.

LESSON 85 A

Written Composition 32

The Highlander described on pages 176-177 was worth looking at. How would you like to see a whole regiment of men like him marching to music? No doubt you would be willing to take a long trip for so splendid a sight.

Robert Louis Stevenson has given us in a very few words a description of a marching Highland regiment. Look and listen as it passes.

How I admire the superb gait with which a regiment of tall Highlanders moves behind its music, solemn and inevitable. Who that has seen it can forget the drum-major pacing in front, the drummers' tiger-skins, the pipers' swinging plaids, and the strange, elastic rhythm of the whole regiment footing in time—and the bang of the drum, when the brasses cease, and the shrill pipes take up the story in their place?

Exercise. Write one paragraph describing one of the following moving pictures. If you can think of some scene not in the list, some time when you had a thrill as you looked at a crowd, that will be better still.

Get in some color and some sound if you can, but the most important thing is *action*. If you are to make a reader feel the *action*, you must not tell a story leading up to the scene, but must begin at once, as Stevenson does. Make the reader hear and see what you heard and saw at just that one moment.

1. A football team coming on the field
2. A troop of Boy Scouts starting on a hike
3. A troop of mounted police
4. A herd of prize cattle driven through the street
5. A portion of a Memorial Day ceremony
6. The first band of a circus parade
7. The passing of a fire engine
8. A cadet company passing in review
9. The finish of a race
10. An airplane leaving the ground

LESSON 86

Spelling 36

Review Spelling 15, page 112.

Sentence Work 34

Separate into sentences this account of a woman's hunt for an impolite person in Chicago. One sentence begins with "but"; one begins with "so."

for three hours I had been trying to find a rude person in Chicago I had met only polite elevator-boys, polite women in alleys, polite men in the street-cars everybody had been polite to me even when I blundered into a shooting-gallery the proprietor was polite

then I inquired where I could find a pawnbroker's shop I was sure that some hardhearted man behind a counter there would be unpleasant to me into Mr. Browne's shop I walked with confidence Mr. Browne was fat and rather fierce-looking also he looked weary at last I was sure of being treated rudely but I wanted to be perfectly sure so I fussed and chattered in a tiresome way before I asked about pawning my diamond ring

Mr. Browne examined the diamond long and carefully he inquired how much money I wanted I said rather snappishly that I wanted all I could get he shook his head sadly was he rude in replying he told me most pleasantly that I could get more money on the West Side and bowed me politely out of his shop is there an impolite person in Chicago I couldn't find him.

Separate into sentences this story of a famous baseball player. The last sentence begins with "yet."

the Troy team had a little outfielder he was very small and a kind of misfit nobody paid any attention to him except to laugh at him for being so small

one day a "scout" from the Chicago Cubs happened to see this misfit when he was called in from the outfield to play second it happened on that very same day that the second-baseman of the Cubs broke his leg the captain telegraphed to the scout the scout sent the Troy outfielder his name was John Evers

when Evers first came out on the diamond in Chicago the crowd laughed no uniform could be found that was small enough for him the trousers of an ordinary player hung on his legs like two bags the crowd roared at the "misfit"

but Evers didn't worry, he played ball during the rest of the season (twenty-two games) he played without a single error, he batted .300 after his second game the crowd hooted no more Evers quickly became the idol of the grandstand, yet he never had a "swelled head".

LESSON 87

Oral Composition 24

A schoolgirl wrote this theme. Has she chosen a good subject? Is her description easy to understand? Does she follow a clear plan? Does she show where the observer stands?

Our Own Particular Ford

On first observation "Lizzie" appears to be an everyday Ford, with the usual outstanding feature of appearing to be higher than long. On looking more closely, however, one notices that she is not a *common* Ford at all. It is true that she does not boast of any extra length, nor is she any less high than the common herd of Fords. But when you look at her wheels, you see the first great distinction. Instead of the plebeian wooden spokes, "Lizzie" has Dayton wire wheels, which give a nimbleness to her aspect in keeping with her reputation for puddle-jumping.

If you walk around to the rear, a single glance will be enough to convince you that she is different. There, proudly in reserve, is a fifth wheel, just like that of a costly car. Quite as conspicuous is the fact that "Lizzie" does not have the three rectangular Ford windows. In their place are two oval glass ones.

A peep inside the body brings out another difference, small in itself, but suggestive of endless fun on a camping trip. The back of the front seat has been cut and fastened by hinges in such a way that by simply removing two steel pins at the side, it can be let down to lie on a level with the back seat. Thus our Ford can be transformed into a comfortable sleeping-car. It may be that to the eyes of others "Lizzie" seems to be only a Ford. To us she is in a class by herself.

Exercise. Plan an oral description of an article that belongs to your family. Select something that, like "Lizzie," has a character of its own. Then bring some of your personal feeling into your talk.

LESSON 87 A

Spelling 37

Challenge another class to a spelling-match,* to be held in the assembly on a specified date. Let each pupil make up a letter of challenge which is defiant and humorous, but not discourteous. These letters may be put on the board and discussed, and the best one chosen. The winning letter can then be mailed to the president of the other class.

A team of five or more of the best spellers can be selected by competition. The match can be held with a small movable blackboard. The time designated may be fifteen or twenty minutes. The side having the most "players" standing when time is called is the winner.

LESSON 87 B

Written Composition 33

Why Is She There?

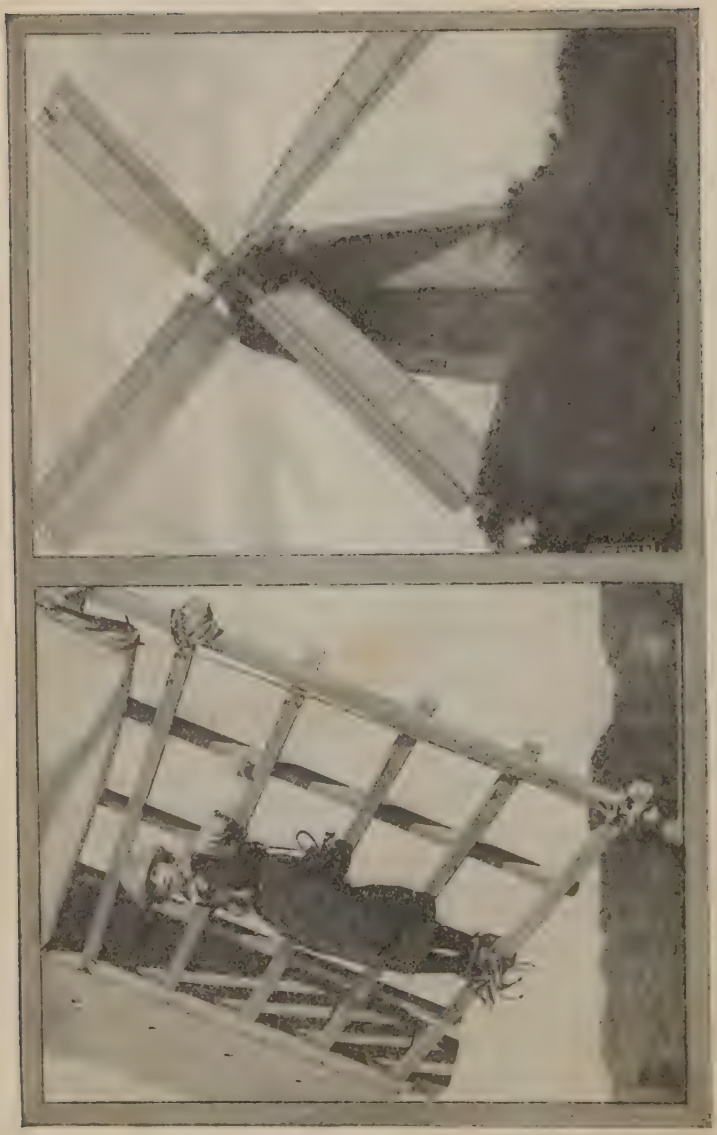
Study the picture of a girl tied to a windmill, on page 182. Who do you suppose put her there? Why? Does she look frightened? How would *you* feel?

Exercise. Compose a short story based on these pictures. Let your imagination work. Be careful not to let your story be longer than two pages of theme paper. Writing in the first person, show in a few words the sensations you think you would have while whirling around a circle 150 feet in diameter, high above the earth.

After the stories are finished and read, your teacher may tell you the actual circumstances under which these pictures were taken.†

*See pages 302-304 for a list of words suitable to use in spelling-matches.

†See Teachers' Manual, Lesson 87 B.



WHY IS SHE THERE?

LESSON 88

Grammar 7

Pronouns like *this* and *each*

Four common pronouns seem to "point out"* things or persons.

this these that those

Find every pronoun used as a subject in the next ten sentences. Some are personal pronouns.

1. Those in the other book were harder. 2. May I take my lunch with me? 3. Among the walnuts was this. 4. Count out loud up to 30. 5. Doesn't he ever want to study? 6. That is the one for me. 7. Have you written a letter home? 8. These in the bottom drawer would be better. 9. Will that be enough? 10. Read me some exciting story.

Pronouns of another kind† are the words like *one, some, each,* when they are used in place of a noun.

1. *One* of you is the winner.
2. *Each* of us had his own pocket money.
3. *Some* of them were deaf.

The subjects of the verbs cannot be "of you," "of us," "of them." The subjects are *one, each, some.*

Find each verb and its subject in the following sentences. Some of the sentences are a review of the other two kinds of pronouns.

1. Some of the flour has been spilled. 2. Can't you hear me? 3. One of these cows gives only ten quarts of milk a day. 4. Was this the right kind of sugar? 5. Will anyone help me? 6. Has nobody found the answer? 7. Each of you had better work at his own seat. 8. Don't spend your money so recklessly. 9. During August I often went to the beach. 10. All of the parts of the engine were spread out on the ground. 11. Someone must pay for this. 12. Which one of us do you want? 13. Which one of you has the key? 14. Both of them had better go. 15. Either of those wheels will do. 16. Oh,

*Called "demonstratives."
†Called "indefinites."

there you are! 17. Is any of this work useful? 18. Each of the girls must have her share. 19. Not one of the doctors knew the cure for "sleeping sickness." 20. Neither of the tents was large enough for such a family. 21. Does that help any? 22. Those in the upper corner, over the book-case, ought to be taken down. 23. Does it surprise you? 24. One of them has a spot on it. 25. Will one be enough? 26. Much of the book is trash.

LESSON 88 A

Written Composition 34

In the following paragraph Washington Irving describes the view from a window in an old-fashioned English country mansion. Notice how the eye seems to move from the house to the distant landscape, and then back again for a closer look at the objects near at hand. What time of day is it? What season of the year is it?

The window of my chamber looked out upon what in summer would have been a beautiful landscape. There was a sloping lawn, a fine stream winding at the foot of it, and a tract of park beyond, with noble clumps of trees and herds of deer. At a distance was a neat hamlet, with the smoke from the cottage chimneys hanging over it, and a church with its dark spire in strong relief against the clear, cold sky. The house was surrounded with evergreens, according to the English custom, which would have given almost an appearance of summer, but the morning was extremely frosty; the light vapor of the preceding evening had been precipitated by the cold, and covered all the trees and every blade of grass with its fine crystallizations. The rays of a bright morning sun had a dazzling effect among the glittering foliage. A robin, perched upon the top of a mountain ash that hung its clusters of red berries just before my window, was basking himself in the sunshine, and piping a few querulous notes; and a peacock was displaying all the glories of his train, and strutting with the pride and gravity of a Spanish grandee on the terrace walk below.

Exercise. Write a description of a view from a window. Show plainly the season and the time of day. Lead the eye about your picture in an orderly way. Bring in touches of color, and movement.

LESSON 89

Spelling 38

Every day in the United States 15,000,000 young people go to school. They probably write the word *stopped* 2,000,000 times every day. They probably misspell the word about 100,000 times a day.

Were you so interested in the big figures that you forgot to notice how to spell *stopped?* The word *dropped* has the same pair of letters—yes, a doubled letter. Now can you guess how to put the *ed* on the verb *drag?* You must double the *g—dragged.* It would be just the same with *plan:* you must double the *n—planned.* You must double the *b* of *grab—grabbed.* You must double the *r* of *stir—stirred.*

Don't hastily get a wrong idea about doubling letters before *ed.* You have not been told to double always. This lesson is about just a few common verbs like *stop.* They end in a single consonant—like *b* or *g* or *m* or *r.* In front of this one consonant there is only one vowel—*a* or *e* or *i* or *o* or *u.*

Write out the *ed* forms of the following verbs. Each ends in a single consonant, with only a single vowel before it.

can	slam	jar	war
jut	net	pet	hem
rip	dip	whir	sin
mop	flop	hop	pop
slur	shun	hum	drum

The word *stopped* is as important as all the rest of the lesson put together.

Grammar 8

Singular Verb with Singular Pronoun

The words *one, each, either, neither* refer to one person or thing. With them we use the verbs that refer to one person or thing: *is, was, has, looks, does,* etc.

1. Each tool *has its* own place. 2. Each *is* in *its* place. 3. Each girl *has her* own locker. 4. Each *has his* own hobby. 5. Either one of you *seems* able to mow the lawn. 6. Neither of you *cleans his* shoes properly. 7. Neither of them *was* willing to spoil *his* new clothes. 8. Each of you must do *his* share.

In the sentences above notice the pronouns that refer to *each tool, each girl, each, one, neither.* For each separate tool we use *its;* for each individual girl we use *her;* for *each* or *one* or *either* or *neither* we use *its* or *his.* If we refer to each person in a class of boys and girls, or in a crowd of men and women, we use *his.*

Everyone *has* to take *his* own lunch to the picnic.

Fill each blank in the following sentences with a singular verb or a singular pronoun.

1. Everyone ——— glad to do ——— share. 2. Each of the children ——— making ——— own garden. 3. Neither of them ——— quick enough to keep ——— hat from blowing away. 4. Every cow ——— a bell on ——— neck. 5. Each of us ——— building ——— own playhouse in a tree. 6. Everyone ——— going to carry ——— share of the lunch. 7. Neither of the girls ——— to lose ——— chance of winning the prize. 8. Either of us ——— willing to do the errand. 9. Each one ——— to do ——— part in entertaining. 10. No one ——— failed to write ——— theme this morning. 11. Everyone ——— own idea about the mystery.

The Right Forms 21

his—her—their

1. Give the boys their hats.
2. Give each boy his hat.
3. Tell every girl to keep her seat.
4. Each pupil must bring his notebook.
5. Let everybody go his own way.
6. All the people have their own ideas.
7. Each teacher has his own room.
8. Every trooper cares for his own horse.

9. Everyone may take his pen and paper.
10. Each guest must provide his own bedding.
11. The children have their tickets to the show.
12. Everybody has his seat selected.
13. Have all of you brought your dimes?
14. Has everybody dropped in his nickel?
15. Each one has given his talk.
16. Every pupil has received his card.
17. His own town suits each person best.
18. Neither of the girls has given her answer.
19. All the players have turned in their suits.
20. Both girls have closed their books.
21. Not a single one missed her turn.
22. Each took fifteen minutes of his lunch hour for it.

LESSON 90

Written Composition 35

Here is a story that was written by a boy eleven years old. Be ready to tell what you think of it. Can you find in it any groups of words that are not sentences? Does the writer use any words that you have never used in a composition? What are they?

The Mad Dog

As I came down the hill on my bicycle, I noticed a strange emptiness about the road in front of the village store. I soon saw the cause. There in the middle of the road was a huge black dog, with foam streaming from his mouth. "Mad dog!" was my first thought, and my fears were not quieted when I saw the neighboring trees hanging full of town loafers, terrified by the brute that was raging around below. One fellow, I remember, was standing on top of the town pump, shrieking for help.

But this was no time to think of funny things. I could not turn back, and to make matters worse, the dog, uttering a horrid growl, started for me. I pedaled furiously, skidded to one side, and tore on. My

friend, recovering from his momentary surprise, turned and followed in a sort of lope, as if not in a hurry to overtake me, but determined, just the same.

We reached the top of another little hill and started down, gaining speed all the time. Thus far I could keep ahead of him, but when I came to the bottom of this hill, another one loomed in front of me. I must climb it to escape him. This was obviously impossible, and I had about given up hope, when suddenly another opening presented itself. In the valley between the two hills was a little wood road. Down this I turned with the speed of a hunted rabbit.

Soon we came flying out into the cemetery, between the quiet graves. I suddenly threw myself off my wheel and ran for the nearest tombstone, which seemed higher than the rest. I reached the foot, and had scrambled up in about three-fifths of a second. No one who has not spent three-fifths of a second scrambling up cold marble can even imagine how long it seemed. I gained the top and looked down. The dog gathered himself for a spring, and I realized with displeasure how small my tombstone seemed. He sprang—I woke up suddenly to find myself balancing precariously on the footboard of my bed.

Exercise. Write a brief story with a surprise ending. You may use a dream with its sudden awakening if you wish, but there are other ways of bringing in a surprise at the close. Did you ever read the delightful little story by O. Henry called *The Gift of the Magi?* Perhaps your teacher can tell you where to find it. It ends in a most amazing way. Another story the ending of which will amaze you is *The Lady or the Tiger*, by Stockton. Many pupils have enjoyed testing their ingenuity by writing another ending for this story. You might like to try to solve the puzzle yourself.

LESSON 91

Spelling 39

Review Spelling 26, page 153.

Did your arithmetic teacher ever show you how to spell *divide?* Did you ever see *divide* in a book? It has two *i*'s. Do you ever use the word *definite?* If you never used it,

so much the better; for you can learn it right to start with. It has two *i*'s. Many older people wish that when they were young someone had taught them a piece of nonsense like "With my two eyes I see *definite* and *divide* with their two *i*'s."

In your class there is some pupil who thinks he knows all about *definite*, and yet, before the year is over, will write *definite* with one *i*. Wait and see if there is not. Try not to be this "one i" person.

Can you spell *final?* Probably you can, but look again to make sure—one *i* and one *a* and no other vowels.

Do you know how to put *ly* on the end of an adjective? Probably you do. You can write *sweet, sweetly; cross, crossly; peevish, peevishly; hurried, hurriedly.*

Now comes the big question. Can you put *ly* on *final?* Possibly you cannot. Try it. Look away from the book and write. . . . Have you two *l*'s? You should have, for one *l* and one *l* are two *l*'s—*finally.*

The same is true of *real.* The *l* in *real* plus the *l* in *ly* must amount to two *l*'s—*really.*

The same kind of arithmetic for *natural* gives *naturally.*

If in the same way you add one and one you will get two *l*'s in general+ly = *generally.*

Can you spell *usual?* A great many pupils cannot spell it. You will see, if your eyes don't wink, that there is a *u*, then another *u*, then an *a: usual.* Write it out now, steadily and slowly.

Look at the two *l*'s in *carefully.* Can you explain how both of them got there? In the same way explain how many *l*'s there will be if you add *ly* to *usual.* Pupils usually learn this quickly enough at their seats and recite easily in the next recitation. Then a peculiar thing happens: a month later several of the class will go back to the same old wrong form. Spelling is full of strange stories. You do not know how to spell a word unless you can always spell it right *when you are thinking about something else.*

Punctuation 4

Commas in Addresses

Each part of an address that is written in a sentence should be separated from other parts by commas. In each of the next sentences there are commas on both sides of the name of the state.

1. Boise, Idaho, is a busy town.
2. At Titusville, Florida, there is a large packing-house.

There may be three parts of an address.

Our home is at 87 Mentor Road, Cleveland, Ohio.

You will see that there is no comma between the number and the name of the street.

See how the parts are separated, and how commas are used on both sides, in these combinations of dates and addresses.

1. George Westinghouse was born at Central Bridge, New York, October 6, 1846.
2. On July 25, 1814, at Killingworth, England, Stephenson ran his first locomotive nine miles.

Punctuate the first ten sentences on Sheet 4 of the "Comma Book," being careful to put in commas with the dates and addresses just as you have been shown. Look for any questions, nouns of address, etc. Never use a comma unless you have had a definite rule.

The Right Forms 22

drive—drove—have or *has driven*

1. He drove a spike into the tie.
2. We have driven the sheep in.
3. Have you ever driven an automobile?
4. He has driven two stakes.
5. The wolves were driven away.
6. I had driven the black team.
7. He has driven a truck all summer.

8. We ought to have driven more carefully.
9. Have you driven the nails straight?
10. The spear was driven deep into the ground.
11. She had driven away without him.
12. The dog has driven the cows home.
13. The snow has driven into the tent.
14. This post cannot be driven any deeper.
15. How can a tack be driven into iron?
16. We had driven into the stable.
17. They drove twenty miles.
18. Have you driven over this road before?

LESSON 91 A

Oral Composition 25

Paragraphs with "Self-Starters"

Read this paragraph, which tells the tasks King Arthur undertook soon after he was crowned.

Then King Arthur set himself to restore order throughout his kingdom. To all who would submit and amend their evil ways he showed kindness; but those who persisted in oppression and wrong he removed, putting in their places others who would deal justly with the people. And because the land had become overrun with forest during the days of misrule, he cut roads through the thickets, that no longer wild beasts and men, fiercer than the beasts, should lurk in their gloom, to the harm of the weak and defenseless. Thus it came to pass that soon the peasant plowed his fields in safety, and where had been wastes, men dwelt again in peace and prosperity.*

If you observe this paragraph closely, you will see that it is all a sort of explanation of the first sentence. Of course, not all paragraphs are built up in this way from a "topic sentence"; yet this is a very good kind of paragraph, and a kind that is easy to make. The "topic sentence" expresses a general idea which each of the following sentences helps to develop.

*From *Junior High School Literature, Book One.*

Exercise. In a carefully planned oral paragraph build up the idea expressed in one of the "self-starter" sentences below.

1. How we did work that morning! (Tell in the right order the things which you and somebody else did on some very busy morning that you remember. Use words like *first, soon, after that, next.*)
2. I was unlucky with that dress (or suit) from the first time I wore it. (Add the details of bad fortune that occurred in connection with a garment.)
3. It seemed as if everything possible happened to make me late to school. (Tell about a morning when everything went wrong. Perhaps you started by breaking a shoestring.)
4. ——— is one of the most peculiar looking persons I know. (Build up a paragraph by giving the details of the person's appearance, including his clothes.)
5. A good soaking rain is badly needed now. (Describe the condition of the streets, the crops, the streams, etc.)
6. "All the signs foretold a winter long and inclement." (See what you can do with this. Possibly somebody in the class can tell where to find the rest of it.)
7. There is one poem that I like better than any other. (Tell the reasons.)
8. The most delightful pet I ever had was———. (Describe the creature and tell why it was delightful as a pet.)

LESSON 92

Spelling 40

Review Spelling 27, page 157.

Grammar 9

Pronouns as Objects of Prepositions

You have seen many pronouns that were the object of *of.* Pronouns, like nouns, are often the objects of prepositions.

1. That is beyond *me.*
2. It looks like *him.*
3. Send it to *her.*
4. Turn toward *them.*

Sometimes two pronouns are the object of the same preposition.

1. Sit between *him* and *me*.
2. He wants to go with *you* and *me*.
3. She is looking at *you* and *him*.

Find each pronoun that is the object of a preposition in the sentences below.

1. May I go with them? 2. Which of us ought to talk with them? 3. I will try to find out about that. 4. Is there some hard feeling between you and him? 5. All the blame is laid on me. 6. Without this you will be cold. 7. Is there a call for us? 8. There are presents enough for all. 9. Almonds were put into some of it. 10. There are still some stones below those. 11. The snow fell on him and me. 12. The Camp Fire Girls came after us. 13. The confetti fell upon everybody. 14. The minister is pointing toward you and me. 15. A feeling of joy came over me when I looked at him. 16. Let's put a blanket over one of them. 17. Below me the crowd hurried on. 18. Can you connect me with him? 19. I believe I will walk around it. 20. The president counts on her and me. 21. You ought not to talk like that.

Pronouns and Nouns as Subjects

Find every verb in the following sentences—"the whole verb, and nothing but the verb." Tell what noun or pronoun is the subject of each.

1. Just at the end of the hour she finished her theme. 2. Would your expensive watch have kept any better time? 3. Through the fog could be seen the masts of a schooner. 4. Are you coming home tonight? 5. We, for all this bragging about ourselves, are not much better off. 6. Over this mat of cotton-batting was laid a cover of Irish linen. 7. The millions of rats in the wharves of New Orleans were being made very miserable. 8. Have they been cheated by the grocer? 9. Will there be any way to get across? 10. Those in the rear seats of the largest movie theaters really see best. 11. You in the sixth grade may not have known any better. 12. Would Monte Carlo be a more attractive town? 13. The chandelier might have been broken in the mad scuffle. 14. With this herd of does was one old buck. 15. It will be spouting out a lot of steam pretty soon. 16. A few of the plums at the bottom of the basket had been bruised.

17. Can my voice be heard in the back of the room? 18. At the end of the bit is a little pointed screw. 19. In the center of a baseball will be found a core of cork or rubber. 20. On the top shelf there is some. 21. In that case you would be throwing your money away. 22. Anyone with half an eye in his head could have seen that. 23. The wire in this old fence around the wood-lot had grown rusty. 24. Have any of you seen the box of chalk? 25. There was a bored look on his face.

LESSON 93

Written Composition 36

A true description of a room ought to tell us something about the character of the person who lives in it. What sort of person lives in *this* room? See if you can decide what kind of life he has led, about how old he is, and what he looks like. Is he fond of music? What is his favorite hobby?

The interior of his cottage was fitted up in truly nautical style. A hammock was slung from the ceiling, but lashed up in the daytime, so as to take up but little room. From the center of the chamber hung a model of a ship. Two or three chairs, a table, and a large sea-chest formed the principal movables. About the wall were stuck up naval ballads, intermingled with pictures of sea-fights. The mantelpiece was decorated with sea-shells. Over these hung a quadrant, flanked by two wood-cuts of most bitter-looking naval commanders. His implements for angling were carefully disposed on nails and hooks about the room. On a shelf was arranged his library, containing a work on angling, much worn, a Bible, covered with canvas, an odd volume or two of voyages, a nautical almanac, and a book of songs.

You do not need to be much of a detective to tell something about the man who lives in that room. No doubt you could write a description of him, or invent the story of his past life.

Exercise. Describe in a written composition the room of an athletic boy of twelve, or of a lively girl of about the same age. Write complete sentences, not too long. Don't use a bare *was* too often. Notice some of the terms used in the description

of the angler's cottage. Observe such expressions as *was slung, were stuck up, was decorated with, flanked by, were disposed on, was arranged.* Try to think of other expressions to use instead of a mere *was.* A few such words are *stood, lay, occupied, were strewn about,* etc.

LESSON 94

Spelling 41

You had a lesson in spelling *stopped, stirred,* and other words of the same kind. The final letters must be doubled in just the same way before *ing: stopping, stirring, running, hitting, shutting, cutting.*

Turn back to Spelling 38, page 185, and write out the 20 verb forms in *ing.*

Punctuation 5

Punctuate the sentences on Sheet 5 of the "Comma Book." This exercise is a general review of all that you have learned about using commas, periods, and question marks.

LESSON 94 A

Oral Composition 26

If you have read any detective stories, you know that detectives succeed in their work by noticing little matters that most people fail to observe. For example, a good detective might be able to tell a great deal about the family that lives in a house by looking at the outside of the house. Did you ever try this sort of detective work?

Exercise. Give an oral description of the outside of a small cottage. Mention signs about the house and yard which show that a very poor family, with several children, lives there.

LESSON 95

Grammar 10

You have learned that words like *to go, to ride, to be, to borrow* are not verbs. They give us the name of some action, but they do not say that anybody does it. Read through this series of "to" words and see what it sounds like.

to have a lot of money and to buy a big car and to eat all the candy you want and not to have to ask Father for anything

That is a pleasant lot of ideas, but there is no statement that any person has all this money; for there is no verb. The group of words is not a sentence.

Sometimes the *to* is not repeated, but is understood after the first one.

to have a lot of money and *buy* a car and *eat* candy

Buy and *eat* look like verbs; they might be verbs. But here they are only "to" words.

You have learned that no "ing" word, by itself, can be a verb.

a boy walking down the street, whistling loudly, not hearing his mother calling

We get ideas of what the boy is doing, but there is no statement. There is no verb like *was walking*. The group of words is not a sentence.

Find all the verbs and "to" words and "ing" words in the following groups. If a group has no verb, it is not a sentence; if it has a verb it is a sentence. Decide whether each group is a sentence or not.

1. Rubbing my sore elbow with some hot liniment. 2. To back the car carefully up to the curb at the right angle. 3. We were sliding gradually into a little bush. 4. To tell your fortune by turning over cards and looking at the lines in your palm. 5. The shoe is

being repaired. 6. Holding his chin in his hand and scowling terribly. 7. Looking into the empty barrel to see the ends of the firecrackers. 8. He was wearing his father's moccasins. 9. Are you keeping account of the stamps? 10. In the whole house there was not a single fork. 11. To compare the two wrestlers and try to guess the winner. 12. At bed-time to say his prayers before getting into bed. 13. By giving it a push and sending it over the bank. 14. After all, to have a quiet time at home. 15. While swallowing the hot tea in thirsty gulps. 16. After stumbling over a chair in the dark and crashing into the center-table. 17. Not to know any better than to chew gum while talking to his grandmother. 18. Then I had a sensation of falling about 3000 feet in a second. 19. No, you are not going to be president of the United States. 20. After looking at the neat room he was satisfied. 21. After whispering to me to show her the slate and let her see the example. 22. Going by the "Indian Trail" and returning along the eastern side of the island. 23. In the dark hours of the early morning to collect all the dirty cups and saucers and wash them and arrange them neatly on the shelves. 24. To be utterly rattled by a visitor and forget everything you ever knew. 25. After flourishing his pen over the paper a few times he hastily scribbled his name. 26. After melting the lead in a steel kettle and pouring it into the molds. 27. Seizing a chair, she thrust it between them. 28. To decorate a Christmas tree by putting dozens of little electric lights on it and hanging strings of popcorn and colored paper on the branches. 29. Far away down the slope, standing with both hands above his head, stood the Apache boy, gazing in the opposite direction. 30. Now it is my turn. 31. Eating all alone in that gorgeous restaurant, with two haughty waiters to do every little thing like pouring some more water or putting some more mushrooms on the steak. 32. Telling me in a shrill voice all about her rings and earrings and bracelets and chains and strings of precious stones. 33. To look for a job instead of staying at home and waiting for a job to come and ring the doorbell. 34. To ride in such a crowded trolley was too much for the nervous lady. 35. Saving the child's pennies by putting them into a tin box with a chain around it. 36. Beginning right is half the battle. 37. To begin right and never go wrong after that. 38. Winifred, in a spotless, new, white sweater, being splashed in that way by a careless chauffeur. 39. Major Lovejoy, looking neither to right nor left, was gazed at with wonder by all the small boys. 40. At the end of the summer, after working like a slave for sixty-nine days, to have in the bank only $47. 41. It is not. 42. A house that had stood through the storms of ninety winters without ever being painted.

LESSON 96

Oral Composition 27

When you try to tell another person how to take a certain position which requires a little skill, you have a task that will make you use words to the best of your ability. Officers in the United States Army spent years in working out the plainest and clearest explanation of the position of the soldier at attention. It was changed many times, until now, as it stands in the drill-books, this explanation seems to be practically perfect, and so plain that even an ignorant soldier can understand it. Notice how carefully the words are chosen, and how the positions of parts of the body are given in order. It begins, naturally, by telling how to place the feet. If a boy will stand before the class and obey each of the instructions as it is read to him, we can prove whether the explanation is a good one.

1. *Heels* on the same line and together.
2. *Feet* turned out equally, and forming an angle of about forty-five degrees.
3. *Knees* straight without stiffness.
4. *Hips* level and drawn back slightly; *body* erect and resting equally on the hips; *chest* lifted and arched; *shoulders* square and falling equally.
5. *Arms* and *hands* hanging naturally; *thumb* along the seam of the trousers.
6. *Head* erect and squarely to the front; *chin* drawn in so that the axis of the head and neck is vertical; *eyes* straight to the front.
7. *Weight of the body* resting equally on the heels and the balls of the feet.

Turn to the description of a soldier on page 176 and tell how it is different from this explanation in the order which it uses. The order of one is just as good as that of the other, but the two pieces of work are intended for entirely different purposes. Good order of parts is just as important in explanation as in description. It is necessary to make those

who read or listen to our explanations understand exactly what we are telling them.

Exercise. Prepare an oral explanation of how to perform one of the feats mentioned below. In every one of them a great deal depends upon the position of the body. Practice until you are sure you make the best possible explanation.

1. How to stand when batting
2. Taking the proper position at the piano
3. How to stand and hold the flag for wigwag signaling
4. Throwing a foul in basketball
5. Saving a drowning person
6. How the football center should take position for a long pass
7. Using a scythe
8. How to tread water
9. How a golfer makes a long drive
10. How to hold the violin and the bow

The Right Forms 23

drink—drank—have or *has drunk*

1. The dry earth drank the rain.
2. The child hasn't drunk his milk.
3. He has drunk too much ice-water.
4. Who drank all that lemonade?
5. Deer drank from this pond then.
6. Has this horse drunk any water?
7. I never drank from a better spring.
8. Have I drunk from the right bucket?
9. The soldiers drank hot coffee.
10. They had drunk none for five days.
11. The travelers had drunk no water that day.
12. I drank the last drop in my canteen.
13. He has drunk four cups of tea.
14. Just now he drank a fifth one.
15. I could not have drunk so much.
16. We had eaten and drunk our fill.

LESSON 97

Spelling 42

Review Spelling 31, page 165.

How many years ago were you told in school about *ied* for verbs? It is not so hard as *ies*, but sometimes it needs a little attention in the seventh and eighth years. Turn back to Spelling 11, page 87, and write out the *ied* form of every verb spoken of there—like *cried*, *tried*, etc.

Learn three *el* words today: *level*, *nickel*, *angel*. Of course there are many other words in *el*, but these are the commonest ones. Most pupils can spell *level*. More than half the pupils in the country can spell *nickel* with an *el*. But *angel* is different. It is a hard word. Some people will never be certain of the spelling unless they put it with another *el* in a nonsense sentence: You can buy a picture of an *angel* for a *nickel*."

People used to say, "It is three of the clock." They left out *f* and *the*. Where these letters were left out, an apostrophe was put in. So we must always write *o'clock*.

Punctuation 6

Commas with Appositives

A noun that is set alongside another noun to explain it is called an "appositive." It should have a comma on each side.

1. Merkle, the first-baseman, fumbled the bunt.
2. McLoughlin, a Californian, was defeated by Williams, the Harvard player.
3. New York, the second largest city in the world, has a population of over five million.

Of course there is no comma after *player*, because it is the end of a sentence. You see that the appositive *player* is modified by *Harvard*.

There may be several words with an appositive. The whole group is surrounded by commas, thus:

4. Their cottage, a frame *building* about eighteen feet square, was lifted bodily.

Pronouns may be in apposition.

5. Please pass the smallest one, the *one* on your left.

Punctuate the sentences on Sheet 6 of the "Comma Book," putting in the proper commas with the appositives. In three of the sentences there is no appositive.

LESSON 98

Letters 17

Order Letters

When you write a letter ordering goods, you should be careful to make clear *exactly* what you want. If the merchant has to guess, it is likely that you will not be satisfied. Sometimes you will need to specify colors, sizes, catalog numbers, prices, etc. It is a good plan to study the descriptions and instructions about ordering that appear in the catalog or advertisement, and then to put the necessary matter in your letter.

When you are about to write an order letter, you should ask yourself two questions.

1. Shall I send the money in stamps, by postal or express money-order, or by bank draft?

2. Do I want these goods shipped by mail, parcels post, express, or freight?

Study the first letter on page 202. Notice the form and position of all the parts. Does this letter give all necessary particulars?

Leighton, Pa.
September 15, 1919

Schulman Music House
23 Gilbert Street
Philadelphia, Pa.
Gentlemen:

I am inclosing a bank draft for $5.20 (five dollars and twenty cents). Please send me by express the following records:

Angel's Serenade (Braga)—McCormack-Kreisler, 89103	$2.00
Beautiful Days Waltz (Falco)—Pietro, 17551	.85
Annie Laurie (Scott) Soprano—Melba, 88551	1.50
Hiawatha Two Step (Moret)—Sousa's Band, 17252	.85
	$5.20

Yours very truly,
W. J. Kimball

The C. O. Deaton Sporting Goods Co., 171 Forbush Street, Boston, Mass., advertises the following articles. They prepay the mail or express charges on all orders.

Perfection casting rods—$4.75 each
High-quality steel casting rod—$3.00
Double-multiplying, nickel-plated reel (50 yard)—$1.65
50 yards of good braided casting-line—$1.35
The Striped Demon baits, one kind for trout and another for bass—75 cents each

Exercise. Write an order for at least three of these items. Do not forget to state the form in which the money is sent. Fold the letter to envelope size, and address the outside of the fold.

LESSON 98 A

Letters 18

Suppose that you are a business man. It is nine o'clock in the morning. You have just come into your office, sat down at your desk, and begun to read the mail that has arrived. You pick up an envelope which has a very unpleasing appearance. The stamp has been put on at an angle. The address

has been scrawled with a scratchy pen. The envelope bears the smudges made by fingers that are none too clean. Inside that envelope you find this letter. What is your opinion of the writer as you read?

Gilman, Kansas
October 5, 1920

Shotter and Sons
Gilman
Dear Sirs:

I was told that you wanted a boy to clerk in your store, so I thought I would apply. I am 14 yrs. of age. I am now going to high school, but do not think I will be in school much longer, for I think I am wasting time there, and I want to get into a business and earn money. I could get a job on a farm that belongs to my uncle, but think I would like to work in a store better. It would not make much difference what kind of work I did, but I would like to get off Sat. afternoons.

If you can give me a job at $15 dollars a week or a little better, you can call me up at my house about six o'clock any evening. Then I can come down and we can talk the matter over. Probably I would have stayed in school, but the principal has not given me a square deal, and my mother will tell you so if you ask her. I am very sure that I will be a good clerk in your store, because I like to dress well and have a strong personality. Please let me know soon if you can use me.

Yours truly,

Frank Mitchell

P. S. I would like, if I could, to get my clothes at wholesale prices, too.

Let the members of the class discuss this letter. Give as many reasons as you can why it is the wrong kind.

On page 204 we have another letter of application. It is a very great deal better than the first one, though it is far from perfect. If you were an employer, and were obliged to choose between the two applicants, you would not hesitate long. Yet there is one thing about the sentences of the second letter that makes them seem a little too much alike. Who can find this fault?

121 East Reynolds Street
Fulton, Wisconsin
June 20, 1921

C. B. Williams and Co.
14 Third Avenue
Fulton

Gentlemen:

Having seen your advertisement in the *Tribune* for an office boy, I apply for the place.

I am fifteen years old, and have just finished the eighth grade. I write a good, plain hand, and have received almost the highest grades in my class in arithmetic. I can also use a typewriter, though not very fast. Last summer I worked as office boy in the office of the Canning and Preserving Company, and refer you to Mr. R. D. Siple as to my work there.

I also give for reference Mr. Joseph H. Grier, principal of the Grant School, and Miss Mary Taylor, teacher of arithmetic.

I shall be very glad to call for a personal interview if you wish to have me do so.

Very truly yours,
Kenneth Schuyler

Prepare to give your opinions on these questions:

What matters should be mentioned in a letter of application?

Might it be well for the writer of a letter of application to give his telephone number?

Would it be a good plan to inclose a photograph?

Should one say anything about the salary or wages expected?

What kinds of persons should be given as references?

Why is it advisable to state the education and experience of the writer?

Should such a letter be long or short? Why?

What kind of stationery do you think should be used in applying for a position?

Should a letter of this kind be typewritten, or in your own handwriting? Why?

Should an applicant seem confident or timid about his ability?

If *you* were writing such a letter, what mistakes would you need to look out for?

LESSON 98 B

Letters 19

Exercise. Supposing yourself to be a high-school graduate and sixteen years old, write a letter of application in reply to one of these advertisements. Fold the letter and place it in a properly addressed envelope. Imagine that you really want the place. Think of some city not far from your home.

GIRL—OFFICE: 16 years old; high-school education; must be quick at figures and able to write a good hand. Salary $12. Give references and state training and experience fully. J. C. 266, Tribune.

BOY—OFFICE WORK: 16 to 18 years old; high-school graduate; with large manufacturing concern. Splendid opportunity for advancement. Salary $12 a week at start. Apply in your own handwriting, giving qualifications and references. Address B. E. 570, Tribune.

SUMMARY OF MINIMUM ABILITY FOR MID-YEAR PROMOTION

1. Of Part I. The pupil should show a mastery of the principles of Part I. Many of the lessons of Part II furnish a review and continuation of the material of Part I—e. g., no new principles of sentence work are introduced, but extended exercises of somewhat greater difficulty are furnished in Lessons 75-78. The same method is used for spelling and for some elements of grammar (see below) and for punctuation.

2. Spelling. The pupil should have mastered, by frequent review, the endings of *y* verbs (26, page 153; 42, page 200) and of *y* nouns (27, page 157). He should be able to form the contractions of verbs with *not* (31, page 165), to double the final consonants of verbs (38, page 185; 41, page 195), and to write with two *l*'s such adverbs as *finally, really, naturally, generally, usually, carefully* (39, page 188). He should be able to spell the following words in dictated sentences: *bear, tear, wear, break, great, just, catch, new, something, road* (27, page 157); *together, without,* the solid *ever* words, the solid *where* words, *February, Wednesday, necessary* (34, page 171); *describe, description, despair, destroy, women,* the superlative of adjectives, *there, sentences, speech, week, effect, whether, except, evening* (35, page 174); *divide, definite, final, level, nickel, angel, o'clock* (42, page 200).

3. Grammar. The early lessons in grammar are merely review and continuation (in more explicit form) of the "Sentence Work" lessons of Part I. By the middle of the eighth year the pupil should recognize readily nouns (1, page 150) and pronouns (6, page 175; 7, page 183); should be able to distinguish readily between verbs and verbals (10, page 196), and to find the subject of any verb in a principal clause (2, page 153; 5, page 168; 6, page 175; 9, page 192). He should be able to explain the use of nouns and pronouns as objects of prepositions (3, page 158); to use the accusative of pronouns with prepositions (9, page 192); to explain appositives

(Punctuation 6, page 200); and to use the singular pronoun and verb to refer to *each*, *neither*, etc. (8, page 185).

4. Punctuation. In addition to the requirements of Part I, the pupil should be able to use readily in dictated sentences the comma in a series (2, page 156), with dates (3, page 171), with addresses (4, page 190), and with appositives (6, page 200).

5. Oral Composition. Thus far Part II has attempted to develop in a progressive way the principles taught in Part I rather than to add new ones. It is evident, then, that at this stage the pupil should be held responsible for more careful observance of the essentials of Part I, as extended in Part II. Oral composition should now display increased skill in the use of connectives and in the orderly arrangement of parts. Explanations of simple processes should now be given much more effectively than at the close of Part I, judging by the understanding of the listeners. Correctness in speech should have been aided by reviews of the "Right Forms," and the knowledge should be growing rapidly into habit.

6. Written Composition. It cannot be expected that all pupils can show marked ability to write narrative that is especially lively or diverting, or description that has much mood or atmosphere. Some can display these graces, and these should be encouraged; but care and correctness in form and organization are as much as we can demand for promotion. The passing pupil should be able to write themes of from one to four short paragraphs which are precisely right in form, and which show the effectiveness that results from following a clear time or space order. Quotation marks should be used infallibly. The principles of punctuation which have been drilled upon should be habitually observed in themes.

7. Dictionary Work. The pupil should be tested as to his ability to use the dictionary efficiently. It will be unsafe to assume that all are able to alphabetize or to understand the meanings of commonly used dictionary symbols. Consequently tests based on the dictionary lessons in Part I should be given to determine whether pupils have the essential knowledge.

A LIVING "THANK YOU" FROM ARMENIA.

LESSON 98 C

Written Composition 37

Any pupil who learns a little about the sufferings of Armenia, and what our country did to relieve them, will always be glad of his knowledge. It is a stirring chapter of history and full of meaning for the future.

Put yourself in the place of one of the Armenian children who, as shown in the picture on page 208, have formed themselves into letters to say thank you to the Near East Relief Association. In a written composition explain why the Armenians were grateful, how they formed the letters and the star, and how they arranged to be photographed.

LESSON 99

Spelling 43

Have you ever seen words that end in *lieve?* One of them is very common. It is—are you looking carefully?—*believe.* Another one has the same *i* followed by the same *e*, *relieve.* The nouns have the same *ie—belief*, *relief*. "This *belief* was a *relief* to the *thief*."

The point of today's lesson is that the *i* comes first. There are dozens and dozens of such words, in which *i* comes before *e: piece*, *field*, *fierce*. We are not going to learn dozens, but will simply look at a few.

No one of them is so common or so important as *believe.* Make a sentence in which you put both *believe* and *relieve.* Be ready to give it in class if the teacher calls for it. Can you make a sentence—a short one easy to remember—in which you put *believe*, *relieve*, and *piece?* If anybody in your class can make such a sentence and put it on the board, he will be teaching spelling. It might be a good plan for him to draw an arrow pointing to the *i* that comes before *e*. Or he

might print a big *IE* in each word. The teacher will be glad to hear of any way you can think of to stamp "*i* before *e*" in the mind of everybody.

Before you go to class, be sure that you can spell *answer*, with a *w* after the *s*.

Is there room in your mind to store two more *e* words? One is *interest*. The other is *benefit*. "Are you *interested* in the two *e*'s in *benefit*?"

Grammar 11

Predicate Nominative

In the sentences below you will see that the noun after the verb means the same thing as the subject and explains the subject. Such nouns are called "predicate nominatives."

1. A note is a *promise* to pay.
2. The men of this gang were *Mexicans*.
3. The sword-fish is a fierce *creature*.
4. These covered wagons were called "*prairie schooners*."
5. The canary was named *Tootsie*.
6. She had once been a *clerk* in a bank.
7. You may be a *senator* some day.
8. A hundred dollars seemed a small *price*.
9. A tiger is only one *kind* of cat.

In each of the nineteen sentences below there is a noun after the verb. Decide whether it is a subject or a predicate nominative.

1. The fellows in our party were mostly boys from Maine. 2. Their new house is a little cement building. 3. The candlestick was a solid mass of beaten gold. 4. Inside these lines there was safety. 5. A carburetor is an apparatus for mixing air and vapor. 6. These smokestacks had been the cause of much complaint. 7. You might have been an experienced stenographer by this time. 8. In the dog's mouth was the same old bone. 9. The pickets at the White House were women. 10. He may be the boss some day. 11. The loss of his money was a great blow to him. 12. A race-horse is a rather useless animal. 13. Was there any fur inside the collar? 14. In this deserted valley there had once been ten thousand people. 15. Among

these letters was a photograph of himself. 16. That would have been a pleasant surprise. 17. The old man became a perfect child in some ways. 18. These figures beyond the dot are called decimals. 19. At such a time a rifle would have been a very handy weapon.

The Right Forms 24

ride—rode—have or *has ridden*

1. Who rode with you?
2. My sister rode with me.
3. Have you ridden far?
4. We have ridden forty miles.
5. I have ridden in an airplane.
6. He had ridden his horse into the water.
7. You might have ridden in the back seat.
8. Has this colt ever been ridden?
9. Only the cowboys have ridden him.
10. The messenger had ridden all night.
11. Have you ever ridden in a locomotive?
12. The family had ridden in the wagon.
13. She ought to have ridden the bay pony.
14. He has ridden his wheel all winter.
15. I haven't ridden a motorcycle since that day.
16. The boy had ridden for a doctor.

LESSON 100

Written Composition 38

In Whittier's *Snow-Bound* is a picture of a winter fireside which you probably know. It is good enough to be read many times.

> Shut in from all the world without,
> We sat the clean-winged hearth about,
> Content to let the north-wind roar
> In baffled rage at pane and door,
> While the red logs before us beat
> The frost-line back with tropic heat;

And ever, when a louder blast
Shook beam and rafter as it passed,
The merrier up its roaring draught
The great throat of the chimney laughed;
The house-dog on his paws outspread
Laid to the fire his drowsy head;
The cat's dark silhouette on the wall
A couchant tiger's seemed to fall;
And, for the winter fireside meet,
Between the andiron's straddling feet,
The mug of cider simmered slow,
The apples sputtered in a row,
And, close at hand, the basket stood,
With nuts from brown October's wood.

Exercise. Read this description over several times. As you read, try to imagine the sights and the sounds. Notice the *action* in the verbs. See if you can *feel* something, too. Then close your book, and describe the scene in your own words. Write short, complete sentences. Don't use the verbs *was* and *were* too often. Whittier avoided them altogether.

LESSON 101

Spelling 44

Review Spelling 34, page 171.

Instead of writing "I have" we may leave out the *h* and the *a*, and put in an apostrophe: *I've.*

Instead of the *w* and the *i* in "I will" we could put an apostrophe, and so have *I'll.* Remember that no letters are added for a contraction. We merely put an apostrophe where some letters are omitted.

Instead of "I am" we can write *I'm.* From "I should" we might take out five letters—quite a subtraction!—and put one little apostrophe to fill the big hole—*I'd.*

That is not saying that we ought to make such contractions in a composition. They should be used only when we need to show how people spoke rapidly.

Tell how the following contractions were made: *they're, we're, you're, you've, we'll.*

Many times in the spelling sections you have seen the word *probably.* Have you really seen it—seen each letter? Do you know that there are two *b*'s?

Have you ever misspelled *since?* It is not a hard word, but it is worth looking at to be sure.

The same can be said for *quite*—as in "He's *quite* well again." "It's *quite* a long distance."

There are no good words to pair with these three. Some persons remember *probably* by saying that it is the "bably" word. You might think of "*since* he is *sincere.*" If you know that *requite* means "to pay back," you can say, "I can't *quite requite* you."

Punctuation 7

Punctuate the sentences on Sheet 7, putting in every comma that is called for by the rules you have had. You must think of:

1. *Yes* and *no.*
2. Nouns of address.
3. Words in a series.
4. Dates and addresses.
5. Appositives.
6. Periods and question marks.

LESSON 102

Grammar 12

Adjectives

A word that describes* a noun or pronoun is an adjective.

1. a *wide* porch
2. his *strong, brown* arms
3. your *funny* answer
4. a *six-cylinder* car
5. the *tall* steeple
6. a *hot, sultry* day
7. some *muddy* wheels
8. a *noisy* room
9. the *bright* sunshine
10. I am *lucky*
11. the *ripe* ones
12. a *better, safer* way

*This is, of course, not a definition. The way in which all adjectives "modify" is explained in Lesson 111.

In each of the following sentences there are three adjectives with nouns. Find each and prepare to recite thus: "*High* is an adjective. It describes the noun *ridges*."

1. A pretty girl in a blue cap sat in the last seat. 2. Solon tossed up huge forkfuls of the sweet hay into the dusty barn. 3. A good, safe foundation could be made out of this slippery sand. 4. On the far side of the stream were the young calves, which dreaded the plunge into the swift brook. 5. Delicious, glossy, sweet-looking raisins are shown in the picture. 6. The jury of good and true men sat deliberating a long time. 7. Why not use a non-burning paint that has a good appearance and is a positive barrier against fire? 8. A copper wire was put through a small opening and was insulated by means of a rubber tube. 9. A similar product is now made at our new factory by an entirely different process. 10. The net income of this huge corporation is now filed in the secret records of the Department of Justice.

Predicate Adjectives

We have studied nouns used as predicate nominatives to explain the subjects. Adjectives are used in the same way to describe the subject. When so used, they are called "predicate adjectives."

1. The winter days are *short*.
2. The pineapple tasted *good*.
3. His voice sounds *hoarse*.
4. That seems *queer*.
5. The snow actually felt *warm*.
6. A cheer at that time would have been *wrong*.

In each of the next twenty sentences there is a word after the verb. Decide whether it is a subject, a predicate nominative, or a predicate adjective.

1. Henry was full of fun. 2. Dorothy looked angry. 3. Your statement sounds attractive to me. 4. On the next corner stood a laundry. 5. Tapa is a kind of cloth. 6. When will there ever be any time for such fooling? 7. To her sensitive nose the milk seemed sour. 8. The clover smells good to me. 9. Is he well now? 10. In union there is strength. 11. At the bottom of the well was a lot of

deadly gas. 12. Up the whole height of this narrow tower goes a flight of winding stairs. 13. The nursery will be the place for such romping. 14. The boy's movements were very slow. 15. Mr. Corcoran was a man of his word. 16. A "reticule" was a hand-bag carried by ladies. 17. The United States is a democracy. 18. Our new car is a sedan. 19. A slap in the face would have been the proper answer. 20. In the top drawer was a box of pencils.

LESSON 103

Written Composition 39

A Curious Experiment

When this little book was being written, a certain man said that eighth-year pupils could not understand a paragraph in which Stevenson tells about the odors of the sea and the odors of the forest. He believed that the words were too hard for young people to understand, and that the description would, as he put it, "go clear over their heads." Maybe you will like to try the passage, and see just how much of it you can get. How high over *your* head does it go? How many of those hard words are too much for *you?*

Surely of all smells in the world, the smell of many trees is the sweetest and most fortifying. The sea has a rude, pistoling sort of odor, that takes you in the nostrils like snuff, and carries with it a fine sentiment of open water and tall ships, but the smell of a forest, which comes nearest to this in tonic quality, surpasses it in many degrees by the quality of softness. Again, the smell of the sea has little variety, but the smell of the forest is infinitely changeful; it varies with the hour of the day, not in strength merely, but in character; and the different sorts of trees, as you go from one zone of the wood to another, seem to live among different kinds of atmosphere. Usually the resin of the fir predominates. But some woods are more coquettish in their habits; and the breath of the forest of Mormal, as it came aboard upon us that showery afternoon, was perfumed with nothing less delicate than sweetbrier.

This is a different sort of assignment from any that you have had. Try your best, even though you are afraid you

may not do very well. Remember some odors which in your memory connect themselves with one of the places mentioned below, or another which you like better. Write a short description in which you try to put your memory into words. Make your reader *feel* as you do.

1. The back door of a farmhouse at five-thirty A. M.
2. The river bank in August
3. An evening early in May
4. The greenhouse
5. An outdoor spot on an October afternoon
6. The printing office
7. Feeding the cows
8. A blacksmith shop
9. At the merry-go-round
10. Just before the rain

LESSON 104

Spelling 45

Review Spelling 35, page 174.

Remind yourself again of that important *ie* word *believe*. *Piece* has an *ie; apiece* must also have *ie*. The same *ie* is in *brief* and *chief*. Is your eye learning to see, and your hand to write, *ie*?

In *view* you have the same "*i* before *e*." Therefore the same *ie* must be in *review*.

Strangely enough (for the sound is very different) the same *ie* is in *friend*. Make a short sentence that contains *believe* and *friend*. If anyone in the class could put *believe* and *friend* and *review* in one short sentence, he would do a good piece of work.

Can you think of a word that has "r p r" in it? That is a very unusual combination of letters, yet it is found in a common word—*surprise*. Think of *sur*+*prise*, with two black *r*'s in it.

Have you been taught to spell *shoulder* with a *u*? If you put it with *boulder* and say "put your *shoulder* to the *boulder*," you can always remember it.

Or you could put *shoulder* with two other *ou* words, *double* and *trouble*. Or you could keep these two together and say "*double* the *trouble*."

See if you can remember *pleasant* all by itself, with two *a*'s in it.

Punctuation 8

Punctuate the sentences on Sheet 8, putting in all the marks required by the list of rules for Punctuation 7, page 213.

LESSON 104 A

Letters 20

Let each pupil clip from a newspaper two "help wanted" advertisements such as might interest young people of your age and training. Let one of these be for a boy and one for a girl. Then the advertisements may be exchanged, and applications written in class.

The Right Forms 25

is not—isn't: has not—hasn't

1. Isn't breakfast ready?
2. No, it isn't ready yet.
3. He hasn't treated me fairly.
4. Who hasn't any apple?
5. This isn't the right book.
6. Hasn't your sled come?
7. It hasn't been ordered.
8. She isn't a true friend.
9. Hasn't Nell written to you?

10. It isn't her turn to write.
11. Hasn't the train gone?
12. It hasn't come in yet.
13. Isn't this a good story?
14. It isn't as good as the first one.
15. He hasn't enough money.
16. Your statement hasn't been proved.
17. How do you know it hasn't?
18. He isn't sure about it.
19. Why isn't he sure?
20. He hasn't heard the whole story.
21. Hasn't he heard the news?
22. Perhaps he isn't interested.

LESSON 105

Punctuation 9

Some pupils do not learn anything when they punctuate sentences as an exercise in a book. They may do well; they may understand perfectly when to use commas and quotation marks. But they are not learning anything.

What should they learn? They should be thinking as they work with each sentence: "This is the way I must always use commas in my own writing. I must form the habit of always using commas in these ways. Unless I form those habits, I am not learning anything."

Always read a sentence through before trying to punctuate it. Be certain that you understand what it means, or what meaning it would have if it were properly punctuated. Then think of the rules which you have learned and see whether any one of them would cause you to insert a comma, a period, a quotation mark, or a question mark in the particular sentence you are studying. Never use a mark without a reason.

Punctuate the sentences on Sheet 9.

LESSON 106

Oral Composition 28

A good description of a person should give us a few hints of what sort of person he is—that is, what kind of disposition he has, and what kind of life he lives. If the composition is written chiefly to make a picture, we call it a description. But if the main purpose of it is to make us understand the character of the person, we call it a "character sketch."

Here is a character sketch written by a girl of about your age. How do you like the plan of beginning with a little verse? The composition makes a picture, but it also does something more than that.

Mr. Wooster sold a rooster
To some summer folk;
It made him laugh
For an hour and a half
Though there wasn't any joke.

This is our friend of the good old summer time, the genial farmer who sells us his vegetables and his chickens for our camp. He is a short, pompous little fellow who fills out his blue bib overalls until you would say they were a very snug fit indeed. He always wears an old black hat, and stands with his thumbs hitched under the straps of his overalls while he talks. Although his mouth is partially hidden by a short mustache, you can see that it has a funny way of curling up at the corners, and his double chin touches his neck when he starts to laugh.

I am sure that no other man ever laughed as loudly or half as often as Mr. Wooster does. We know so well that he will start the minute we stop the car to ask about a chicken that we ourselves start to laugh a half mile down the road, in anticipation of the never-failing ha, ha's of this "merry old soul."

Chapter 1 of *Treasure Island*, called "The Old Buccaneer," introduces a very interesting person. It tells not only how he looked, but what he said and how he behaved. In fact, it gives us a complete character sketch of the old rogue, with

a story woven into it. Read some chapter of this sort, and prepare to give an oral sketch of a character. First tell about his appearance. Then go on to tell of his words and actions. Try to help your hearers imagine that this interesting person stands before them. Of course, you will let your voice fall as you end each sentence. You will not forget to pause between sentences, so that all may know where one sentence ends and another begins. When you come to the end of each paragraph in your talk, say, "Paragraph."

If it is hard to find such a chapter, you may give instead a character sketch of one of your best friends. Follow the plan explained above.

LESSON 107

Spelling 46

It may be asking a good deal of you to expect you to put two *r*'s in *occurred*. But this is a word that you will be using frequently, and it will be easier if you learn the right spelling now. Put two *r*'s in *occurred*, two *r*'s in *occurring*, and two *r*'s in *occurrence*.

Another double-letter word of the same kind, a very common one, is *beginning*. Put two *n*'s between the two *i*'s. Make it a habit to double the *n* in *beginning*.

Perhaps you could also learn another hard word, *control*, ending with a single *l*. We have to write, with two *l*'s, *controlled*, *controlling*.

If you can learn these few forms now, you will be saved a great deal of extra work next year, and you will be glad all your life that you have the right habits.

Punctuation 10

Carefully punctuate the sentences on Sheet 10. This lesson is another review. By this time you should be able to do almost perfect work.

LESSON 107 A

Oral Composition 29

In the following passage Irving tells us about a man whom his family tried in vain to make over into a fine gentleman.

The only one of the family that could not be made fashionable was the retired butcher himself. Honest Lamb, in spite of the meekness of his name, was a rough, hearty old fellow, with the voice of a lion, a head of black hair like a shoe-brush, and a broad face mottled like his own beef. It was in vain that his daughters always spoke of him as "the old gentleman," addressed him as "papa" in tones of infinite softness, and endeavored to coax him into a dressing-gown and slippers and other gentlemanly habits. Do what they might, there was no keeping down the butcher. His sturdy nature would break through all their pretenses. He had a hearty, vulgar good-humor which they could not repress. His very jokes made his sensitive daughters shudder; and he persisted in wearing his old blue cotton coat of a morning, dining at two o'clock, and having "a bit of sausage with his tea."

Exercise. Plan and write a short character sketch of a peculiar person whom you know. Make your readers see and hear, but most of all, make them understand what the person is like in thoughts and habits. Don't try to be stinging or sarcastic. Remember that Irving makes us rather like the butcher, and that we sympathize with his daughters at the same time.

LESSON 108

Spelling 47

You have had a lesson in getting rid of *e*—striking it off a verb before adding *ing*. You have had two lessons in getting rid of *y* at the end of a verb like *cry* and *try*. First you knock off the *y*, and then you add *ies* and *ied*, to form *cries* and *cried*, *tries* and *tried*, *carries* and *carried*.

You must in the same way get rid of the *y* of adjectives like *busy* or *easy* or *heavy* or *happy* before you add an ending. And you must put in an *i*. If you then add *er*, you will have, putting in the *i:*

busier easier heavier luckier happier

If you add *est*, you will have, putting in the *i:*

busiest easiest heaviest luckiest happiest

If you add an *ly*, you will have, by inserting the *i:*

busily easily heavily luckily happily

Exactly the same change must come before *ness:*

business easiness heaviness luckiness happiness

Now comes an important warning. You have not been told that "*y* must always be changed to *i*." You have been told only about five adjectives. You may have seen that in each one there is a consonant before the *y*—that is, *s*, *v*, *k*, *p*. You change only when there is a consonant before *y*.

Next comes another old, familiar statement. One word in this lesson is much more important than any other—*business*. Some in the class have already formed a wrong habit of writing this common and necessary word. They will have a hard struggle to overcome the habit. Unless they think of *i n e s s*, and keep thinking, and write the word in sentences of their own for practice, they will never learn to spell *bus i ness*.

There are three others that you ought to make sure of in this lesson. Carefully and slowly—by changing *y* to *i*—add *ly* to *lucky* and see what you get. Write down the adjective *lonely*, with an *e* in it; carefully change *y* to *i* and add *ness:* then once more write out, with the *e* and the *i*, *l o n e l i n e s s*. Knock the *y* away from *happy;* then add *i* and *ness*.

Now, in review, knock the *y* away from *busy* and add *i* and *ness—bus i ness*.

Grammar 13

You are now going to be told the most important fact in grammar: *No word is, by itself, an adjective or a noun or a verb.* If we put "secret" on the board, we probably think it is a noun, because we think of "a secret." But if we see the word in "the secret records," we know that it tells what kind of records; it is an adjective. So if "copper" is written on the board, we think it is a noun, for it is the name of a metal. But if we see the word in "a copper wire" we find that here it is an adjective, because it describes the noun *wire.* And if we see it in "The carpenters copper the ship," we know that it is a verb; it states that the carpenters are doing something—they are covering the ship with copper plates.

From now on a large part of our work will be to tell what words do in sentences. We know nothing about a word until we see it at work. If it is working as a name, it is a noun. If it stands in place of a noun, it is a pronoun. If it is making a statement or asking a question, it is a verb. If it is describing a noun, it is an adjective.

Find every noun, every verb, and every adjective in the next twenty sentences.

1. The heat came from a black radiator. 2. We heat our house at a cost of $126 a year. 3. Things cost more in those war times. 4. The men of Panama faced their enemies in war. 5. The birds war against the silver moths. 6. Turn the light on this pile of silver. 7. A light snowfall makes no sound. 8. The stars light up the sky. 9. The moon silvers all the black hills. 10. The red will not show against the black. 11. She blacks the stove with an old felt mitten. 12. Taste this mixture. 13. It is not to my taste. 14. We felt the snow on our faces. 15. The face value of the note is $100. 16. We then noted down the figures. 17. He is a noted lecturer. 18. It is a good, sound apple. 19. Felt hammers deaden the sound. 20. The wires will not sound if felt is pressed against them. 21. That wire will certainly burn you if you take hold of it. 22. A burn like that is very hard to heal. 23. Put your toes on this white line. 24. You will have to toe the mark. 25. He will paper one of the rooms tomorrow. 26. The scarcity of paper caused the Journal much trouble. 27. He had a little paper cap.

LESSON 109

Oral Composition 30

The Battle of King's Mountain

During the Revolutionary War, General Ferguson led a British army into South Carolina. In a short time he defeated and scattered the American forces there. Some of the Americans escaped into the mountains along the western frontier, where they were protected by the stout mountaineers who lived in those wild recesses. When Ferguson heard of this, he threatened to march westward into the mountains and lay waste the frontier settlements.

Angered by this threat, the fierce backwoodsmen banded together and came pouring down from the hills in hundreds. Each man had his horse and his deadly rifle. Most of them wore deerskin hunting-shirts and coonskin caps. Anxious for battle, they pushed on to find the British army.

When Ferguson heard that the backwoodsmen were near, he drew up his men on a steep, narrow hill called King's Mountain. He believed that his trained soldiers with their bayonets could easily defeat the "rebels," who had nothing but rifles, and who must climb the high and rocky hill in making their attack. His forces numbered about fifteen hundred men. The Americans had only about twelve hundred.

When the frontiersmen reached King's Mountain, they tied their horses to trees. Then, surrounding the hill on all sides, they began to climb upward, pausing now and then to fire a well-aimed shot. The British fired heavy volleys, but their fire caused more smoke and noise than harm to the attackers, who came scrambling up among rocks and trees. When the British troops charged with the bayonet, the Americans fell back, only to return as soon as the British had withdrawn to the hilltop. Again and again the redcoats charged. Each time the backwoodsmen, retiring before the bayonets, stubbornly climbed back again, all the time pouring in a terrible rifle fire.

At last Ferguson fell, pierced by half a dozen bullets. Fiercer and fiercer became the attack of the American riflemen. Some of the British tried to escape, but the hill was surrounded, and they were forced back to the summit. At last, broken and shattered, and with hundreds of their number laid low by American fire, the English army surrendered. Then the mountaineers marched away with twelve hundred prisoners, a number as great as their own strength at the beginning of the fight.

As you read the story of the Battle of King's Mountain, notice the paragraphs. Each paragraph is a little story in itself. Not one could be left out. If you should change one from its place, you would spoil the story. Each paragraph is about one particular part of the story. The longest one describes the doubtful portion of the battle.

See how good a title you can make for each paragraph. This is a harder task than you think. You may have to work for some time before you get a title for each paragraph which tells in the best words just what *the whole paragraph* is about. When you have made five paragraph titles, you will have an outline of the story. Write the five heads of the outline on a card.

Now with your outline in your hand, stand before the class and tell in your own words the story of the battle. Remind yourself that you must pause distinctly at the end of each sentence. Read aloud the title of each paragraph before you tell the part of the story that belongs under that title.

LESSON 109 A

Written Composition 40

Exercise. Using the outline which you made before, write the story of the battle without opening your book. Number the paragraphs, and write before each the title which you have in your outline.

LESSON 110

Spelling 48

You have studied some adjectives in *al*—*real*, *final*, *natural*, *general*, *usual*. Our language has hundreds of *al* adjectives. One of them is *principal*, as in "the *principal* reason," "the *principal* men." The principal teacher of a school is called "the *principal*," for short.

Put together in your mind the two *a* verbs, *accept* and *affect*. Keep them together; make each one teach the other. *Accept* means "to take to yourself"; we *accept* a present or *accept* an invitation. *Affect* means "to act on"; a gloomy day *affects* us, or we are *affected* by the sunshine. Learn: "Don't *accept* medicine that doesn't *affect* you."

Learn an adjective that comes from *affect*, *affectionate*. The *e* is kept if we put *ly* on, *affectionately*. The same is true of *immediate* and *immediately*. Can you make a sentence in which you put together *immediately* and *affectionately*?

The noun *weather* belongs in an *a* lesson. Think of the *a*'s in "The damp weather affects him."

Arrange and *arrangement* are *a* words. Think of "The arrangement affects him."

At the end of this lesson, all by itself, comes a common word made up of three letters and a period. Everybody knows the letters, but many people do not know the order of the letters. First comes an *e*, then a *t*, then a *c*—*e t c*. We call *etc.* "and so forth."

Punctuation 11

Comma After an Introductory Clause

You have been told to notice the commas after clauses that begin sentences.

When she turned the next leaf of the magazine, she gasped in astonishment.

If I let you go, will you promise never to tell?

Whenever you begin a sentence with *when* or *while* or *if* or *wherever* or *as* or *although* or any word of that kind,* put a comma after the clause. A clause always contains a subject and a verb, like *she turned*, *I let*. Notice that the next two sentences begin with prepositions. There are no commas.

During the rest of the day Doane kept still.

After walking another five minutes I turned around.

*The reference is, of course, to an adverbial clause used to begin a sentence.

In the next sentence *wishing* is the subject; there must not be a comma between this subject and its verb *will accomplish.*

Wishing for good luck will never accomplish much.

Punctuate the sentences on Sheet 11. Thirteen of them begin with clauses. Find the thirteen sentences and put in the commas. While you are studying, keep thinking, "I must put a comma after this sort of clause in my own writing."

The Right Forms 26

grow—grew—have or *has grown*

1. The lambs grow fat.
2. His brother grew more than he did.
3. They have grown up together.
4. Sunflowers grew by the wall.
5. The air had grown colder.
6. The town hasn't grown any.
7. Has she grown gray?
8. Grass grew in the street.
9. The young birds grew rapidly.
10. The vine has grown over the porch.
11. A pine tree grew by the hut.
12. The hazel sprouts have grown up again.
13. Have the sumachs grown too?
14. The radishes grew better after the rain.
15. He has outgrown all his clothes.
16. The old dog grew feebler every day.
17. Which child has grown most?
18. This girl has grown three inches.
19. The dog grew more and more excited.
20. The school has grown very fast.
21. Ned grew three inches after he was seventeen.
22. No apple trees have ever grown well on this hill.
23. The corn grew fast during those three hot days.
24. These lemons grew in Sicily.
25. My, how he had grown!

LESSON 110 A

Written Composition 41

Exercise. Read in some history an account of a battle that was important in American history. Make an outline for about four paragraphs. Plan your story carefully so that you can write it in class, using only your outline of paragraph titles. Make up your mind as to how you will get the story started without wasting words. Decide also to make a prompt ending as soon as the story is really finished.

While you are interested in the subject of famous American battles, you will enjoy reading *Grandmother's Story of Bunker Hill Battle*, by Oliver Wendell Holmes. Perhaps your teacher or a librarian can tell you where to find it.

LESSON 111

Grammar 14

The Kinds of Adjectives

We have learned that *Indian* might be a proper noun in "The Indian sharpened his tomahawk." But *Indian* will be an adjective if used to describe a noun, as in "The *Indian* baskets were made of sweet grass." Other examples of these "proper adjectives" are:

1. the *Florida* grape-fruit
2. a *Chinese* mandarin
3. some *French* pastry
4. these *American* songs

We have learned that *each* is a pronoun in a sentence like this:

Each stood at his place.

But *each* may be used with a noun:

Each man was at his post.

Here *each* is an adjective, because it describes a noun. Other examples of the same kind of adjectives are given on the next page.

1. *Some* cards were left on the table.
2. The carpenter made *few* shavings.
3. *All* the pennies were counted.
4. *Both* houses face south.
5. *This* road is shorter.
6. *Those* windows are dirty.
7. *What* number have you?
8. *Which* finger was injured?

Another kind of adjective tells how many.

1. *Ten* minutes had passed.
2. I have only *one* blanket.
3. Sit in the *third* row.
4. Stop at the *sixth* door.

Adjectives, then, may describe or "limit" or point out or tell the number of nouns. An easy word for all these uses is "modify." We say that an adjective "modifies" a noun.

Adjectives also modify pronouns.

1. *Each* one is guaranteed.
2. Only *these* few are left.
3. *Those* others are better.
4. *Every* one is perfect.

A modifier of a pronoun is usually a predicate adjective.

1. He is *strong* now.
2. They are *ugly* in appearance.
3. I am *sure* of it.
4. She is *taller* than her mother.
5. That would have been *dishonest.*
6. This is *easy.*
7. You must have been *confident.*

The little words *a*, *an*, and *the* are a kind of adjective. They are very common and easy. Their special name is "articles."

Learn the full definition: An adjective is a word that modifies a noun or pronoun.

In each of the following sentences there are two, and only two, adjectives. Find each one and tell what noun or pronoun it modifies. Do not count the articles in this exercise.

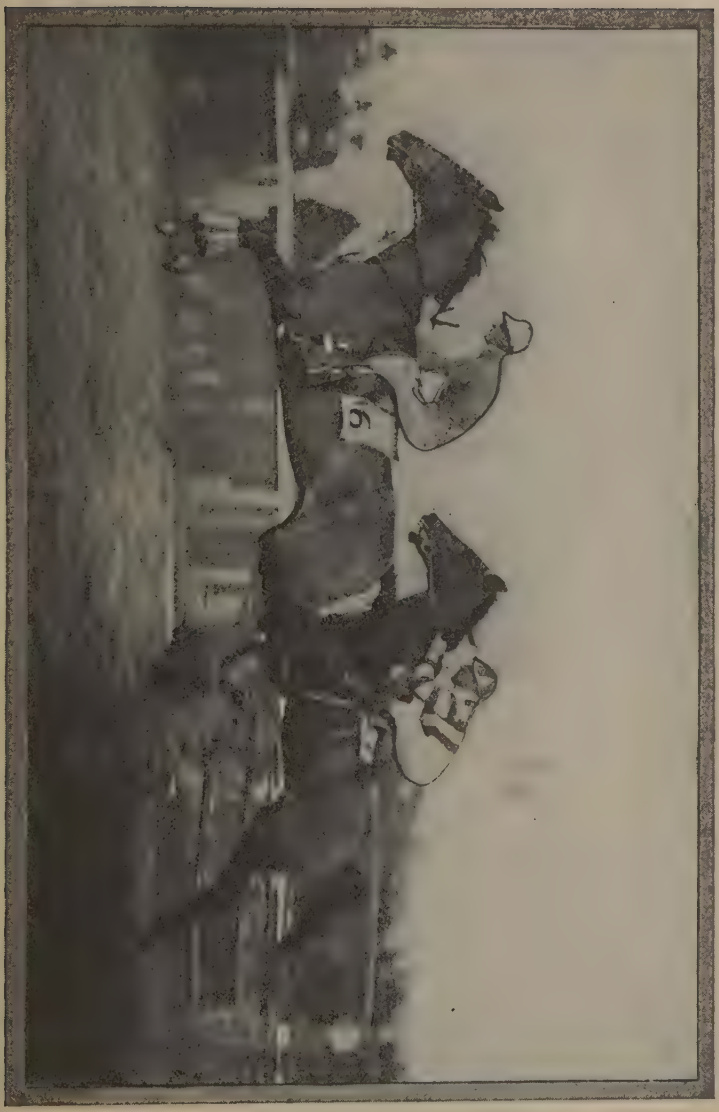
1. She was eager to see each page as it was turned. 2. Some of us wanted to try a little salt on the delicious melon. 3. Some persons never can learn that idea. 4. You are welcome to our humble city. 5. Either one of them would do us a good turn. 6. That one looks best to me. 7. Before him for ten miles stretched the smooth ice. 8. Look in the top drawer, under the leather bag. 9. Several inches of hard frost are still in the ground. 10. Several of them are ill with bad colds. 11. Which hat will look best with the dress? 12. California oranges are yellower. 13. All good things come to him who waits. 14. Oregon apples are now being shipped in great quantities. 15. These knots will do no harm. 16. Must I pay seventeen dollars for one plate? 17. Both of you should pay attention to these little matters. 18. The other spoonful tasted different. 19. The gray spats look very neat. 20. Are those sidewalks on the left made of the same cement? 21. What engine was derailed in that accident? 22. Both frisky colts were soon broken to harness. 23. One sharp word was all that was needed. 24. You feel better after a cold shower. 25. She had been as cross as two sticks. 26. Is there any use of talking in a loud voice? 27. The Brazilian merchant is now making much profit. 28. He seems unfit for civilized society. 29. Some bright day you will know the facts. 30. Which one looks better to you? 31. On both sides of the road that led to Frederickton were many monuments of stone and bronze.

LESSON 111 A

Written Composition 42

If you have read *Black Beauty*, you remember that in one way it is a peculiar kind of story. The horse himself does the telling. It takes a rather skilful writer to succeed with a story of that sort. He must use his imagination and try to think of how the happenings of the world must seem to an animal that has known masters.

After studying the picture on page 231, which shows the exciting finish of a race, write a story as it might be told by a race horse. Let it begin as the horse is led out of his stall for the race. Don't go on beyond the most interesting moment, but bring the story to a close as soon as the race is over. Try to suggest excitement, rivalry, and rapid motion.



THE FINISH

LESSON 112

Dictionary 5

Do you know what a pencil is? Perhaps you are almost insulted by the question. You reply, "Of course I know what a pencil is! How silly!" Suppose you were asked to tell exactly what you know. You might say, "Why, a pencil is a thing that you write with," and think that you had settled the question. But you would not have given a good definition at all, for your statement would apply just as well to a typewriter, a fountain pen, or a piece of chalk. The Chinese do their writing with a small brush; thus your definition might mean that, too. Do you see the point? When you define something, you must tell exactly what it is. Your definition must fit, and leave no room for confusion or misunderstandings. This fact is what makes defining a hard task which requires thinking.

If you were asked to define a knife, most of you would say, "It is a thing to cut with." But so is a saw, an ax, a cleaver, a sword, a pair of scissors, a lawnmower, a sickle, a meat-chopper, a file, a razor, a can-opener, and so on. Your careless definition will fit one about as well as another. Notice what the dictionary says about this word *knife*, and you see how carefully you must choose words if you are to work out a definition that fits its object. "*An instrument for cutting, having a blade or blades relatively short, and means for grasping or using with the hand.*" Not "a thing," you observe, but "an instrument." Very seldom does a dictionary definition contain the word "thing." It has very little meaning. Don't use it when you are making definitions.

Here are twenty definitions such as a little child might make. What faults can you find in them?

1. cup—a thing to carry water in
2. shoe—a thing made of leather to wear on your foot
3. book—a thing to study with
4. ink—what printers use to print with
5. chimney—a place made by bricklayers

6. house—a place to live in
7. gun—an instrument which explodes accidentally
8. church—a house with a steeple
9. kitchen—a place where they make cookies
10. button—something that you press
11. tire—what Father has to stop and fix
12. book-mark—a mark for a book
13. medicine—stuff that tastes bad when they make you take it
14. engine—a machine that runs on a track

Naturally, you laugh at these babyish definitions. See how much better you can do. Write the best definitions you can for the following articles. Try to make each definition fit its object so tightly that no other object can creep in too. Avoid the word *thing*.

hem, chain, pin, window, bottle, box, oar, dish, bus, pond, hammock, saw, ditch, hammer, hatchet, needle, brick, bayonet, stake, tub

In the classroom the other pupils will criticize your definitions. The class may agree on some good ones. Now that you have found out how hard it is to define, you may copy from the dictionary the definitions for these words that you find there. Select the one that is most familiar to you, for you may find a number of others. Be sure that you are copying down a noun use of the word, and not a verb use. For instance, *bottle* is sometimes used as a verb, and so are many of the others.

LESSON 113

Punctuation 12

Comma Before *But*

Pupils write a great many sentences like these:

1. We teased like everything, *but* father only laughed.
2. It may be good, *but* it doesn't taste good.
3. They looked everywhere, *but* couldn't find it.
4. It was not a bug, *but* a beetle.

Always put a comma before *but* if it joins two statements. In the first sentence there is a statement about what we did, joined

to a statement about what father did. In the second sentence the *but* joins two statements, one about being good and the other about not tasting good. In the third sentence *but* joins two verbs and makes a contrast—"looked, but could not find." In the fourth sentence *but* contrasts a beetle with a bug. In every such sentence a comma is needed before *but*.

This is not a rule that "you must always put a comma before *but*." Sometimes *but* is just a preposition with an object.

1. There is no one here *but me*.
2. You won't find anything *but a couple* of empty barrels.

Of the twenty sentences on Sheet 12 there are eighteen that need a comma before *but*. In your own writing you will find that a comma is needed before *but* about eighteen times out of twenty. As you punctuate the sentences and put in commas, keep thinking, "This is easy, but it may be hard to form the habit for my own writing." Some of the sentences need a question mark at the end.

LESSON 113 A

Dictionary 6

Compose definitions for the following *verbs*. Afterward compare your definitions with those given by the dictionary. Be sure to look for the use as a verb.

batter, climb, dig, slap, scrape, sew, shatter, pull, imitate, cease, lure, hesitate, dent, lift, walk, complain, labor, notice, whistle, recline

The Right Forms 27

tear—tore—have or *has torn*

1. He tears a leaf from his book.
2. Who tore this cloth?
3. It must have been easily torn.
4. She has torn up the letter.
5. The picture was torn yesterday.

6. Who could have torn it?
7. The lion had torn the man to pieces.
8. He has torn his best coat.
9. Why have you torn this paper?
10. You ought not to have torn your book.
11. Thorns had torn her dress.
12. They have torn down the old barn.
13. Trees were torn up by the storm.
14. Who has torn down this fence?
15. The sharp claws tore his face.
16. This old wall must be torn out.
17. The package was torn open.
18. He has torn the bandage off.

LESSON 113 B

Dictionary 7

Make up definitions for the adjectives below. Then look up the words in a dictionary and copy the definitions.

hollow, wide, square, smooth, easy, difficult, quiet, ruddy, pleasant, sly, pretty, cunning, gentle, willing, calm, brave, heavy, sleek, narrow, sour

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LESSON 114

Spelling 49

Review Spelling 38, page 185.

Punctuation 13

Comma and Period with *So*

As soon as children begin to make sentences, they use "so."

I had a cold, *so* mother made me stay at home.

Many children use "so" constantly. If a teacher made no objection, they would fill all their oral and written compositions

with "so" sentences. But teachers do object. Some will not allow any "so" sentences. Some will not allow more than one in a theme. Some require pupils to use a period before *so* and to use a capital *s*. Teachers wage war against "so" because it is very likely to sound childish and tiresome in themes.

A *so* with a comma is not wrong, for there are many such sentences in good books. But a *so* that is used in this way must have at least a comma before it.

She was jabbering in French, *so* I couldn't understand.
It was no use waiting any longer, *so* we went home.

It is better to use "and so" or "so that," with a comma.

1. I had a cold, *and so* mother made me stay at home.
2. She was jabbering in French, *so that* I couldn't understand.
3. He failed in his English, *and so* had to study all summer.
4. It was wearying me, *so that* I had to stop for half an hour.

Of the twenty sentences on Sheet 13 there are ten that need a comma before *so that* or *and so*. Put in the commas. Five of the sentences have two statements joined by *so*; separate each of these five into two sentences, using a period and beginning *so* with a capital. The other five sentences should not have any comma. Be sure to put a question mark after every question.

LESSON 114 A

Oral Composition 31

Plan and practice an oral explanation of one of the processes on page 237, or another which you know more about. Prepare on a card an outline with three or more main points. When you give your explanation, another pupil will hold your card, and decide whether you have made a good outline and whether

you have followed it. Keep in mind what you have learned about speaking in public.

1. How an hour-glass operates
2. How a Dover egg-beater works
3. A home-made rat-trap
4. The work of a telephone operator
5. How a band-saw works
6. Telling time by a sundial
7. How an air-brake works
8. The working of an electric heater
9. How a vacuum sweeper cleans a carpet
10. Several ways of finding the north when lost in the woods
11. How to load shotgun shells
12. How to handle a canoe
13. Why an electric bell rings
14. The right way to pile a cord of wood
15. Making a pair of skees
16. How to inflate a football or a basketball
17. What makes ice-cream freeze
18. Cooking with steam
19. How to select a good bat or glove
20. How to fell a tree in the desired place
21. The way to spray fruit trees
22. How to make good waffles
23. How to make a radio outfit

LESSON 115

Dictionary 8

Some young people have the careless habit of using *when* or *where* in definitions. Suppose we should define *robbery* as *where something is stolen*. This definition seems to indicate that robbery is a *place*, but it is not. It is just as wrong to say that robbery means *when something is stolen*, for robbery is not a *time*, either. The definition given in a well-known dictionary is "the act or practice of robbing; a plundering; a pillaging; a taking away by violence, wrong, or oppression." Robbery is an act, not a when or a where.

Let us take another example. "Ice is *when* water is frozen." This is wrong, for ice is not a *time*. A true definition is "water congealed or in a solid state," which might be more simply stated as "water that is frozen." Also it would be wrong for you to define *alms* as "where you give something to the poor." Alms is a gift, not a place.

Tell what is wrong in these definitions, and try to make better ones.

1. Pity is when you feel sorry for somebody.
2. Athletics is where they practice physical training, games, or exercises.
3. A trial is where they decide a dispute between persons before a judge.
4. A practical joke is where you hurt a person's feelings.
5. A supper is when people eat at night.
6. A journey is when a trip is taken.
7. A law is where a rule of action or conduct is made.
8. A groan is when someone makes a noise indicating pain.
9. A command is when a person is ordered to do something.
10. A hill is where the ground rises.

LESSON 116

Spelling 50

Review Spelling 39, page 188.

There are a great many adjectives that end in *ful*, with only one *l*: *wonderful*, *awful*, *careful*. If the teacher should have you write in class some sentences that contain "ful" adjectives, use only one *l*.

Can you spell *forty* with an *or*? It is not so easy as you think.

Probably you can spell *trying* and *crying*, because the *ing* is simply put on to *try* and *cry*. There are three other verbs that end in the same way with *ying*: *tying*, *lying*, *dying*. Some pupils don't even know that there is such a form as *lying*;* they cannot say that the snow is *lying* on the ground or that a package is *lying* on a counter. Make a sentence that contains *tying* and *lying*. Can you make a sentence that contains all three of these verbs? Even if it is not sensible, it will teach spelling.

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*Review Right Forms 4 ,*lie*, page 44.

Grammar 15

Adverbs

See if you can tell what the black-type words are doing in these sentences.

1. The wheels are running **smoothly.**
2. **Now** may I go **down?**
3. Stand **up!**
4. Come **tomorrow.**
5. **Never** do that **again.**
6. The wheels are **not** running.

Each of these words is modifying a verb. How are the wheels running in the first sentence? In the second sentence *now* shows the time of *may go*, and *down* shows the place. *Up* shows how or where. *Tomorrow* and *never* and *again* show when. *Not* is a very powerful word. It has the strength to deny a whole statement and make a verb dispute itself. The verb says that the wheels *are running*, and then *not* denies the verb. *Not* is often shortened to *n't* and printed solid with the verb—as in "The wheels *aren't* running." Each of these words is an adverb.

A great many adverbs end in *ly*. Yet there are a great many that do not end so. Notice how many little adverbs there are in these sentences.

1. Look *over there, far away.*
2. He is *not yet here,* but is *already* on the way.
3. Go *right along.*
4. Move *on fast.*
5. He works *hard, too—often late* at night.
6. Geese are flying *high now.*
7. If you turn *wrong then,* you will have to go *out backward.*
8. There are lady-bugs *here also.*

In each of the following twenty-six sentences there is one adverb that modifies a verb, and only one. Find each adverb and prepare to recite in this way: "*High* is an adverb. It modifies the verb *roams.*"

1. Did you swim far? 2. We walked slowly. 3. Smoothly sailed the ship. 4. Have you written lately? 5. Already we have had

frost. 6. You ought not to go. 7. Keep up your courage. 8. Don't play in my yard. 9. It happened thus. 10. I foolishly lost my temper. 11. They were going on. 12. The Chinaman was carefully polishing an abalone shell. 13. Away rode John Gilpin. 14. Down came the flag. 15. It seems to me you're walking very fast. 16. Did the wind blow these leaves in? 17. They go out by the side door. 18. I still think you are mistaken. 19. Here is a shady spot. 20. The baby walked fearlessly toward the gobbler. 21. We shall have no peace now. 22. There it goes! 23. In spite of her deep grief and excitement she spoke calmly. 24. They are off! 25. She gave me her hand cordially. 26. Then, in the gloom of the foggy night, I was afraid.

LESSON 117

Oral Composition 32

Argument

Once a pup was lying on the floor beside a stove. On the zinc beneath the stove sat a teakettle full of boiling water. Some of the steam had condensed and stood in drops of water on the hot spout. The pup saw the moisture, and suddenly remembered that he was thirsty. Stretching out his tongue, he licked the spout of the kettle. Instantly he leaped back, with the most ridiculous look of amazement on his face, and ran out of the room, amid a shout of laughter from the boys who had noticed the incident. Never again would that dog allow anything that looked like a teakettle to be brought near him.

Surely he must have done some reasoning about his experience. He must have said to himself, in dog language, something like this: "A bright, shiny thing burned me once. Here comes another bright, shiny thing. It will burn me, too. Good-by!"

Of course, there was something wrong with Bingo's reasoning. It was pretty good for a dog, but we know more about heat than he knew, and we are aware that a teakettle is harmless unless it has hot water in it. Yet, like the pup, we often reach a wrong conclusion because we do not consider all the facts in the

case. When we do this, we make the same kind of mistake that Bingo made. An educated person is not likely to form an opinion without considering all the necessary facts.

A baby who was amusing himself by pulling a kitten's tail received a painful scratch. After that his mother kept him from crawling up the stairs by hanging an old fur cap from the banisters. What course of reasoning did the baby follow?

What do you think of such reasoning as this? "Yesterday, when I was in the country, I saw five farmers plowing. Every one of them used a riding plow. Therefore, I know that all farmers use riding plows."

The facts observed prove something. They prove that *some* farmers use riding plows. It would take a great many more examples than five to prove anything more than that.

Discuss the "proofs" that follow. Do any of them really prove anything? Can you find any that prove what they pretend to prove?

1. Many Presidents of the United States have begun their lives on farms. Leo Rogers has always lived on a farm. *Therefore Leo Rogers will be President some day.*

2. Yesterday I didn't study my lesson. The teacher called on me to recite. Today I studied hard. I wasn't called on. *Therefore it pays to study hard.*

3. Abraham Lincoln never went to college. President Harding went to college. *Therefore a man without a college education has as good a chance of becoming President as a man who has one.*

4 Four people have been drowned in Hubbard Lake. Every one of them was a good swimmer. *Therefore it is safer not to learn to swim.*

5. During war time only men who are strong and well go into the army. *Therefore healthy men are braver than men who are not healthy.*

6. My notebook has a black cover. This morning it was gone from my locker. Yesterday the teacher told Vincent Shaw that he must have a notebook. This morning he was seen carrying one with a black cover. *Therefore Vincent Shaw has stolen my notebook.*

7. Our textbook says that no *ing* word by itself can be a verb. I have just received a letter the last sentence of which is, "Hoping to hear from you soon." *Therefore the textbook is wrong.*

8. A man in Kentucky used tobacco all his life. He lived to be 102. *Therefore tobacco causes long life.*

LESSON 117 A

Oral Composition 33

Study these "proofs" and be ready to discuss them. Just what does each one prove? Does any one prove what it pretends to prove?

1. One evening a black cat crossed my path. Before I got home I lost a dollar bill. *Therefore black cats bring bad luck.*

2. All birds have wings. A bat has wings. *Therefore a bat is a bird.*

3. Last spring it was cold until nearly the first of June. The spring before that was the same way. *Therefore the climate is changing.*

4. I have read in the papers about several bankers who were dishonest. *Therefore my money will be safer in the mattress of my bed than in a bank.*

5. Hundreds of people have been killed in automobile accidents. *Therefore the driving of automobiles should be forbidden by law.*

6. The football team of which I am a member has been beaten in every game it has played this season. Tomorrow we meet the best team on our schedule. *Therefore it is no use for me to try.*

7. Last year three of our best football players failed to pass in their studies. *Therefore football is a bad thing for a school.*

8. Every time I drink coffee at night I lie awake for hours. When I don't drink coffee, I sleep soundly. *Therefore coffee is bad for my health.*

9. One winter I slept with my bedroom windows closed. I had colds all the time. The next winter I kept my bedroom well ventilated. I didn't have a cold all winter. *Therefore foul air causes colds.*

10. When I spend the summer in Indiana, I always have hay fever. When I go to Michigan for the summer, I am not troubled at all. *Therefore hay fever is found only in Indiana.*

11. The doctors know that all blood-poisoning is caused by certain germs. They know that these germs may be anywhere and may enter the blood where the skin is open. *Therefore whenever I cut my finger I ought to put on something to kill germs.*

12. Many farmers think that the moon affects the crops. *Therefore I must find out at what time of the moon to make my garden.*

13. My ancestors had no screen doors or windows, yet they grew up to be men and women. *Therefore this talk about flies killing babies is all nonsense.*

LESSON 118

Written Composition 43

A True Ghost Story

When I was about nine years old, our family moved into an old, rambling house which was known in the village as the Thompson house. When I first saw it, it gave me a very unpleasant feeling. It was surrounded by shrubs and high grass, and closely shut in by great cedars, through which the wind sighed dismally. If the outside was gloomy, the interior was even more depressing. Nobody had lived there since the death of old Mrs. Thompson several months before, and the air was close and musty, while in some of the rooms the paper hung in tatters from the mildewed walls.

As soon as we moved in, I explored the upstairs. At the head of the stair was a narrow hall, with two sleeping-rooms opening upon the side of it. Off the end of this hall was a huge, unfinished storeroom, full of old trunks, boxes, old clothes, and bundles of dust-covered and ancient magazines, and haunted by rats and mice. One of the bedrooms was to be mine, while my grandfather intended to occupy the other. The other members of the family were to sleep below.

Boylike, I started to plunder the old magazines in the attic room. Of course, I found rich treasures, and during the whole of a gloomy, rainy afternoon, I filled my imagination with some of the most fearful, hair-raising ghost stories I have ever read. You can imagine that when night came, and I was sent upstairs to bed, I was not in a particularly cheerful state of mind. To make matters worse, Grandfather, who had gone to the country, had sent word that because of the rain he would not return that night. It was my fate to sleep alone in that big, lonesome upstairs, close to the rat-inhabited storeroom.

Mother gave me a lighted lamp, telling me to place it on a heavy dresser that stood in the hall. I decided to leave it burning, for, though I knew I could not see it from my bed, the light from the hall shining in at my door would make me feel a good deal more cheerful. Setting down the lamp and turning it up high, I cast a fearful glance into the dark shadows of the lumber-room, where the rattling of papers showed that the rats had started their nightly activities, and hustled into bed.

At once I found that I was hopelessly wide awake. Those horrible ghost stories raced through my head, and dreadful images presented themselves before my mind. I kept getting more and more uneasy, until finally I was staring at the lighted square of the door, half-ex-

pecting that any instant a ghastly figure from the storeroom would come into my view. Outside the wind wailed through the cedar trees, and the rain splashed against the windows and pattered on the rotten shingles overhead.

Suddenly I noticed that the light in the hall seemed dimmer than before. Was I dreaming? No, the light certainly was growing fainter and fainter, exactly as if a hand was turning down the lamp, slowly but steadily. Horrified, I lay and stared until the light had almost vanished. Then in desperation I rushed out into the hall, feeling that anything was better than that dreadful uncertainty. Sure enough, the lamp was very low. Nothing was to be seen. With trembling fingers, I turned the flame as high as I could, glanced furtively into the threatening rubbish-room, and slipped back to bed.

No sooner had I lain down again than the light began to go down, down, down, as before. Again, after standing the suspense as long as I could, I hurried out and turned it up again, and once more I saw nothing. Yet a third time the same thing happened. That was enough for me. I took my lamp and beat a retreat down the stairs. The rest of the night I spent on a couch in the living room, and though my sleep was rather broken, and the couch pretty hard, nothing happened to frighten me.

In the morning I related the horrors of the night. After I had told my story, Mother remarked, "Let me see that lamp." And then and there I learned that a lamp which has very little oil in it will gradually burn lower and lower until the flame flickers altogether out.

Exercise. Let each pupil in the class try his hand at writing a ghost story. You may make a contest of this undertaking, and your teacher may arrange to have the winning story published in the school paper. A class committee may select judges for the contest.

As this piece of work will probably be longer than the compositions you have been writing, you may write it as a continued story, in two chapters. Begin promptly, putting in only enough introduction to give a little "spooky" atmosphere to your story.

The best plan may be for you to dash off your first copy of the whole story at one sitting. Then rewrite the first half of it very carefully, improving the language all you can, and trying to bring in some awe-inspiring hints of the horrors to come in Chapter 2. This first chapter, about four or five paragraphs,

should be enough for one day, and if you have stopped at an interesting place, your classmates will be anxious to hear the second chapter. For the next day rewrite the second part, and make as prompt and effective an ending as you can. Some excellent, "shuddery" ghost stories ought to result.

LESSON 119

Spelling 51

Review Spelling 41, page 195.

Punctuation 14

Comma with *for*

Eighth-year pupils often use a sentence in which *for* joins two statements.

It can't be nine o'clock, *for* the yard is full of boys.

A comma is needed before *for*, just as it is before *but* or *and so*.

Do you begin to get an idea? A comma is needed in any sentence that is made up of two statements joined by a word like *but* or *and so* or *for*.

Of course no rules say that "we must always put a comma before *but* or *so* or *for*." The rules say that *if two statements are joined by such words*, a comma must be used.

Sometimes *for* is a preposition and must not have a comma before it.

Roland and I went to the well *for a pail* of water that mother needed.

Of the twenty sentences on Sheet 14 there are fifteen that need a comma before *for*. The other five sentences need no comma at all. Insert the fifteen commas. Every time you put in a comma, explain to yourself why it is needed. Explain to yourself why commas are not needed in the other cases.

LESSON 120

Written Composition 44

Exercise. The scene on page 247 is in Egypt. The great stone sphinx may be 5000 years old; the man on the camel is an American army officer. Here are many possibilities for an entertaining theme—for example: (1) find out from the encyclopedia why sphinxes or pyramids were made. (2) In what ways is a camel a most remarkable and useful animal? (3) If the sphinx could think and speak, what might it say to a man from a new country on the other side of the world? You may use any similar idea that strikes your fancy.

LESSON 120 A

Oral Composition 34

Proving by Observation

Prove two or more of these statements by giving instances that you know about. Be sure that you have in mind exactly what it is that you are trying to prove. If you do not fully prove the point, your classmates are likely to tell you of your mistake. Are there any statements here that you know to be false?

1. Many very poor people are happy.
2. Work is often fun at the same time.
3. Cutworms eat through the stalks of corn and tomato plants.
4. Fish eat worms.
5. Cats destroy birds.
6. It is bad for the health to stay in the water too long.
7. Driving on slippery pavements without chains is dangerous.
8. Squirrels eat corn.
9. It is a bad plan to drink during a basketball game.
10. Warm air goes up.
11. Some tramps will work.

AN AMERICAN IN EGYPT

12. Seals are often very intelligent.
13. Some dogs can understand certain words.
14. Drying shoes by a hot fire ruins them.
15. Green plant-lice make potato-vines wither.
16. Sunflowers turn so as to look squarely at the sun all day.
17. It is possible to get rich in a small town.
18. Measles are "catching."
19. Sawdust keeps ice from melting.
20. Salt makes ice melt faster.
21. Bumblebees make honey.
22. Asphalt becomes soft in hot weather.
23. A street car will stop if the trolley jumps off the wire

The Right Forms 28

begin—began—have or *has begun*

1. Now I begin to understand.
2. The child began to cry.
3. The snow had begun in the gloaming.
4. We began to be afraid.
5. Have you begun to study?
6. Who began to write first?
7. I have not yet begun to fight.
8. The thunder began to roll.
9. He had begun to sink.
10. Why have you begun at this end?
11. She began to eat an orange.
12. It had begun to get lighter.
13. The men began to quarrel.
14. His load began to seem heavy.
15. The rain has begun again.
16. We ought to have begun work earlier.
17. She began to ask questions.
18. I had just begun a new book.
19. Who began this argument?
20. The sun had just begun to shine.
21. Why has he begun so late?
22. They began at the wrong end.

LESSON 121

Spelling 52

Review Spelling 42, page 200.

Punctuation 15

Comma with *and*

Here is a short sentence that is complete. It can stand alone with a period after it.

Take a little walk.

Here is another complete sentence.

Then you will feel better.

If we wish to put these in a composition, we must write them as two separate sentences.

Take a little walk. Then you will feel better.

To use a comma and a small *t* with them would be a "sentence-error"—the worst fault in writing.

But we may make them into one sentence by hitching them together with *and*.

Take a little walk, *and* then you will feel better.

Any sentence of this kind, made with *but* or *so* or *for* or *and*, is called "compound." The little words that join the two statements are called "conjunctions." They have power to turn two sentences into one. Unless you use a conjunction, you do not have one sentence. The little conjunction is necessary.

Before this conjunction you must put a comma. That ought not to be hard to learn after all this exercise.

Yet is not quite so easy as it seems. Read the next sentence and see if you can tell why there is no comma in it.

She opened the door softly and tiptoed across the room.

What does *and* connect? It simply joins the two verbs, *opened* and *tiptoed*. *She* is the subject of both verbs. There must not be any comma.

The twenty sentences on Sheet 15 are an exercise in deciding whether to use a comma with *and*. If *and* simply joins two verbs, there is no need of a comma. But if *and* joins another statement—another subject and its verb—there must be a comma. Study these two pairs of sentences before you try to do the exercise.

1. Webb was very much excited and ripped the letter open at once.
2. Webb was very much excited, and *we* wondered why.

1. She came rushing out and almost collided with Dick.
2. She came rushing out, and then suddenly *she* stood stock still.

Half of the sentences on Sheet 15 need a comma; half of them should not have any comma. Decide about each and be prepared to give your reason.

LESSON 121 A

Punctuation 16

Undivided Quotations

A direct quotation should be surrounded by quotation marks and separated from the rest of the sentence by a comma.

1. The fireman yelled frantically, "Don't move an inch!"
2. "Please come here," she said in a coaxing voice.

You see in number 1 that a quotation begins with a capital. You see in number 2 that the word after a quotation begins with a small letter.

Now look at a quotation that asks a question and one that exclaims.

1. "Can't I come in?" she pleaded.
2. "How I hate to go!" he growled.

With a question mark or an exclamation mark no comma is used.

Punctuate each of the quotations on Sheet 16, putting in the capital letters, the quotation marks, the comma (if one is needed), and any period or question mark or exclamation mark that is needed.

LESSON 121 B

Punctuation 17

Divided Quotations of One Sentence

Suppose that a teacher asked a class,

"Do you think there should be a comma in number nine?"

You could write it this way:

"Do you think," asked the teacher, "that there should be a comma in number nine?"

There are two pairs of quotation marks and two commas. Notice that the second part of the quotation begins with a small letter.

Each of the first ten sentences on Sheet 17 contains one quoted sentence that is broken apart by such words as *asked the teacher*, *said he*, *shouted Allie*. Punctuate each sentence, putting in the capitals, the two pairs of quotation marks, the two commas, and the period or question mark at the end.

Sentences 11–20 on Sheet 17 are a mixed lot: some have no direct quotation; some have an undivided quotation; some have a divided quotation of one sentence.

Punctuate the twenty sentences.

LESSON 122

Oral Composition 35

Proving by Authorities

There are many things which we are unable to prove by means of our own observation. When we try to find out the truth about such matters, we take the opinions of people who are experts in these matters. If you wanted advice about getting your pony shod, you would ask a man who knew about the shoeing of ponies. You would not be likely to take the advice of a barber or a plumber on such a point.

Suppose you wished to know whether song birds save millions of dollars every year. As you could not possibly decide by what you have observed, you would be obliged to get the opinions of men who have studied the problem. A man who lives in Illinois knows a great deal about song birds; yet when he wanted to show that they save a vast amount of money every year, even he found it necessary to get the opinions of experts. This is the way in which he proves his point.

The native birds of America are worth millions upon millions of dollars yearly in the service they give by destroying insect life and thereby protecting our grains and our fruit trees.

The loss to this country through the destructive work of insects has been variously estimated by students of the subject to be certainly more than $400,000,000, and by some authorities to be as high as $800,000,000 a year. The codling moth and curculio apple pest cost us $12,000,000 a year in the reduced value of the apple crop and more than $8,000,000 a year in the cost of spraying the trees to keep them from destroying even more. The cinch bug reduces the value of our wheat crop about $20,000,000 a year, and the cottonboll-weevil cuts a good $20,000,000 a year out of the value of this country's cotton crop. These are only a few of the leading insect pests.

The records of the United States Biological Survey show that the green leaf-louse, a very destructive insect, multiplies at the rate of ten sextillion to the pair in one season. The potato bug, another expensive pest, does not reproduce so rapidly. One pair multiplies from 50,000,000 to 60,000,000 in one season. Authorities state that if unchecked, the natural increase of the gypsy moth would in eight years result in the defoliation of all the trees in this country.

Nature gave us birds as a natural combative force against the ravages of insects. Let me quote you a few figures gathered from the reports of the United States Government Scientists.

"By far the most efficient aids to man in controlling the codling moth are the birds."—*Year Book (1911) of the U. S. Department of Agriculture.*

It has been shown that the codling moth does more damage to apples and pears than all other insects combined. Thirty-six species of birds attack this insect. In some localities the birds destroy from 66% to 85% of the larvae of these insects. More than fifty species of birds feed upon caterpillars and thirty-six species live largely upon destructive plant lice.

Professor Edward Howe Forbush, State Ornithologist of Massa-

chusetts, states that a single yellow-throated warbler will consume 10,000 tree lice in a day. A scarlet tanager has been closely watched and seen to devour gypsy moths at the rate of thirty-five a minute for eighteen minutes at a time. He also reports seeing a pair of grosbeaks visit their nest 450 times in eleven hours, carrying to their young two or more larvae at a time.

One of the reports of the Biological Survey records finding sixty grasshoppers in the crop of one night hawk and 500 mosquitos in another; thirty cut worms in the crop of a blackbird; seventy canker worms in the crop of a cedar bird. I myself at one time had the stomach of a female martin, which had been shot by a boy, carefully examined, and it contained nearly 2000 mosquitos, a large number of house flies, May-rose and striped cucumber beetles, and several other kinds of insects. It is simply amazing, to one who has not made a close study of the subject, what a tremendous amount of good work in destroying insects is accomplished by our native birds.*

After we have read all this evidence, we are convinced that the statement made at the beginning is true.

Exercise. Give orally one of the following proofs based upon the opinions of people who know something about the subject you are discussing.

1. Prove that a certain boy is a good football or basketball player. Get the opinion of several persons who are good judges of athletes, and who know what this boy has done.

2. Prove, by the evidence of two or more people who know, that a certain physician or dentist (you need not mention his name) is very successful in his work.

3. Prove by good evidence that it pays for a boy or girl to finish high school.

4. Prove by the statements of authorities that the_____ car is a very satisfactory one.

5. Prove by authorities that a certain carpenter, bricklayer, stonemason, or other workman does excellent and lasting work.

6. Prove by the judgment of experts the excellence of a baseball, tennis racket, carpet-sweeper, sewing machine, or typewriter of a certain make.

7. Prove in a similar manner that a certain merchant always treats his customers fairly and gives them the worth of their money.

*This material is quoted by permission from a pamphlet by Mr. Joseph H. Dodson, President of the American Audubon Association.

LESSON 122 A

Punctuation 18

A Period with Divided Quotations

[This lesson and the following one are rather advanced for most eighth-year classes. They are intended only for schools that feel the need of them.]

Look at the period between these two sentences:

Go away. Don't bother me.

You know that each of these is a complete sentence, for it gives a command and can stand alone. Is there anything very hard about that?

Suppose that you wanted to say in a theme that a storekeeper spoke these two sentences. When you put quotation marks around them, they are still two sentences.

"Go away," said the storekeeper. "Don't bother me."

That is all there is to it.

See whether you can do a bit of this "very hard" work. Rewrite the three following sentences, using the two pairs of quotation marks, the comma, and THE PERIOD after the *said* words—just as in the two sentences that the storekeeper spoke.

1. that's queer said Frank I thought it was all gone
2. hurry up shouted the guide there's no time to lose
3. don't think the postmaster replied angrily just listen to me

Of course the first of the two sentences of a quotation might be a question.

"Where are you?" called Ethel. "I can't see you."

Does it seem very easy? It is not so easy as you may think. For in the exercise that follows, some of the quotations are of two sentences, and some are of one. You must decide in each case whether there is one sentence or two. Then you are to copy. On page 255 is a sample of the work for you to notice before you begin the exercise.

1. come here said the janitor I need help
2. come here said Truman and hold the bar

Did the janitor speak one sentence or two? He first gave a command, and then made the statement that he needed help. He spoke two sentences. But Truman simply spoke two verbs as two commands, and joined them by *and*. There is only one sentence. There must be only a comma and a small letter after *Truman*.

On Sheet 18 are twenty quotations; ten of them contain two sentences and should be written with a period and a capital after the words like *said Frank*. But ten of them contain only one sentence; these should be written with a comma and a small letter, like the quotations of Punctuation 17.

Here is the clue: If you take out the "said" words, have you one sentence, or have you two sentences? Why is that much harder than the other work that you have done in separating groups of words into two sentences?

Put the question mark after any question.

LESSON 122 B

Punctuation 19

Commas with Participle Groups

Pupils in the seventh and eighth years often use expressions like "seizing a chair," "thinking you were not at home." Since *seizing* and *thinking* are called "participles," a convenient name for the expressions is "participle groups." Sometimes commas are needed with them.

This is not saying that "you must always put commas around participle groups." In the majority of cases no commas are needed. How can we tell? In this exercise we shall see some common examples and learn to use the commas in easy sentences.

1. If the participle group comes first in the sentence, use a comma.

Coming home late one night, *he* saw a light in his window.

2. If the group comes far after the word it modifies, use a comma.

He was careless as usual, *having learned* nothing from the drill.

3. If the group, coming directly after the word it modifies, sounds like an explanation of why or when or how somebody did something, use two commas.

1. Their right tackle, *misunderstanding* the signal, spoiled the play
2. Then Jones, *stumbling* along in the dark, happened to hit it.

Those two participles mean "because he misunderstood," "while he was stumbling."

We have been speaking about participles, which always belong with some noun or pronoun, and are a kind of adjective. Of course a noun-like word or group of words that ends in *ing* would not be separated by a comma.

Looking through every volume of the big encyclopedia *is* no joke.

Looking does not modify anything. It is the subject of *is*.

In fifteen of the twenty sentences on Sheet 19 there is a group of words that ought to be surrounded by commas; in five sentences no commas are needed. Punctuate all the sentences.

LESSON 123

Spelling 53

Review Spelling 43, page 209.

There are some very common words that have an *e* before *ly* and *ty*. One is often used in signing a letter, *s i n c e r e l y*. Another is *s u r e l y*. "*Surely* he writes *sincerely*." Another pair is *lonely* and *lovely*. "It is *lovely* in this *lonely* spot."

Nowadays "safety first" is a great motto. The *safety* has an *e* in it. So has *entirely*. "Surely it is entirely right to think of safety first."

Do you remember a word that ends in *ite?* It is *de+fi+nite—definite*. The last *i* is the hard letter. The *e* is kept in *definitely*. "Surely you know definitely."

Letters 21

Exercise. Three weeks before the opening of the basketball season you remember that your "Amateur" basketball is badly ripped in one of the seams. In a letter* to the H. D. Baker Sporting Goods Company, 420 South Wabash Avenue, Chicago, you ask advice as to getting your basketball repaired. You do not know whether you should send it to the factory, or how expensive the repairs may be. Think of the situation as a real one. Prepare the letter and the envelope.

LESSON 124

Spelling 54

Review Spelling 44, page 212.

You have learned some queer, unusual ways of making the past tense of verbs—such as *tried, paid, stopped.* Remember that these are peculiar. Though they are common and important, there are not many of them.

Unless you know some such definite rule, always add *ed* to a verb—thus: *open, opened; offer, offered; suffer, suffered; burn, burned; jump, jumped.*

Most verbs that end in *y* should have the regular ending *ed*, without any change: *stay, stayed; play, played; stray, strayed; delay, delayed; employ, employed; destroy, destroyed.*

Of course if a verb ends in *e*, you add only *d; hoped, moved, dared, used.* Keep *used* in mind. We often put *to* after it, as in "I *used to* go."

*This letter is the first of a series which continues through Lessons 125, 127, and 128.

Can you think of an adjective that ends in *et?* It sounds like "kwiet," and is spelled *q u i e t.* "He has to *diet* and keep *quiet.*"

Did you ever see *t h l* together in a word? Very few English words have the combination. It is hard to pronounce. But you could say *pathless* without any trouble. The only common "ath" word is *athlete, athletics.* Learn this *thl* word.

With the *thl* word put a couple of *cl* words, *article* and *particle.* Learn: "The *article* on *athletics* hadn't a *particle* of sense."

There should always be two *d*'s in *address.* Think of *ad+dress.*

Grammar 16

Where, when, how, and *why,* used in asking questions, are adverbs.

1. *How* can I tell?
2. *Why* did you go?
3. *Where* did he find it?
4. *When* is it to be decided?

Also the answers to questions, *yes* and *no,* are called adverbs. Another common word that is called an adverb is *there* used to begin a sentence.

There is some sense in that.

Find one adverb in each of the following sentences:

1. Why do you ask me? 2. Yes, I have some money. 3. Let's go up. 4. The typewriters were clicking noisily. 5. How do you do? 6. When did you arrive? 7. Please run ahead. 8. He played well. 9. Where are you going? 10. Does the new stove cook well? 11. Come on. 12. Can you see well with your left eye? 13. She is distantly related to me. 14. Does he recite well? 15. He talks well in class about the adverb *well.* 16. Does he really know about *well?* 17. He probably does. 18. Do you think so? 19. What word could he possibly use for *well?* 20. Perhaps he says "good." 21. Do you mean that he sometimes uses *good* to modify a verb? 22. He certainly does. 23. That is surely astonishing. 24. Indeed it is.

Adverbs and Adjectives

If we want to describe an object or a person, we may use a predicate adjective.

1. The pole is *unsteady*.
2. She is *beautiful*.
3. The hills are *barren*.
4. The cocoa was *good*.
5. The air was *heavenly*.
6. The day was *cold*.

But if we want to tell how something was done, we modify the verb with an adverb.

1. The work was done *badly*.
2. She sings *well*.
3. He danced *wretchedly*.
4. He danced *well*.
5. He read *hurriedly*.

Many pupils do not know the difference between adjectives and adverbs. They say that they "played good" or "did good," when they mean that they "played well" or "did well."

Each of the following sentences is correct. In each one you will find after the verb either an adverb or a predicate adjective. Decide about each case, preparing to recite in one of these ways:

1. *Good* is a predicate adjective. It modifies the subject *toboggan*.

2. *Well* is an adverb. It modifies the verb *steered*.

1. The sheep acted queerly. 2. The priest walked sedately. 3. Doesn't the taffy taste sweet? 4. He always recites well. 5. The poor invalid seemed lonely. 6. That word *lonely* may be hard. 7. I studied hard on that number five. 8. The play was silly. 9. The housekeeper was slovenly. 10. The wish on your Christmas card was lovely. 11. The ending "ly" is seen frequently on adjectives. 12. How can you tell surely? 13. You can tell only by seeing the meaning of the word. 14. The subject is described always by an adjective. 15. A word modifying a verb is never anything but an adverb.

The Right Forms 29

he, she, I—him, her, me

1. He will go.
2. She will go.
3. He and she will go together.
4. I am tired.
5. He is tired.
6. Both he and I are tired.
7. Give it to me.
8. Give it to her.
9. Give it to her and me.
10. She and I will do the work.
11. This work is for her and me.
12. He and I will help you.
13. I need help from you and him.
14. Why didn't you ask him or me?
15. This is he.
16. Tell your story to her and me.
17. Perhaps she and I can catch the car.
18. This picture belongs to you and me.
19. You and I can sell it.
20. She and he saw the fire.
21. She and he called the dog.
22. The dog ran up to her and him.
23. Why didn't he and I get some candy?
24. Neither he nor I can go.
25. It was she who made the discovery.
26. Does the cabin belong to you and him?
27. Bad luck seems to follow you and me.
28. Just between you and me, I don't believe it.
29. That is just like her.
30. Somehow he and she can never agree.

LESSON 125

Spelling 55

Review Spelling 45, page 216.

The possessive of a plural noun is formed in a very simple way. You can do it with one little stroke of a pencil.

But first you must have the plural. That is the hard part—getting the plural. It doesn't sound hard, does it? But the fact is that we rushing Americans are apt to try to do two things at once. If you want to learn to form possessive plurals, you must do one thing at a time.

So first get the plural: *boy, boys; swallow, swallows; lady, ladies; Thomas, Thomases; Charles, Charleses; Jones, Joneses.* Perhaps you never made such plurals of proper names. Do they look strange to you? Would your hand balk if it was told to form the plural of *Jones?* Don't let it balk. Make it add the *es*, just as it would for *thrushes* or *peaches* or *buses.*

When you have slowly and steadily and fearlessly formed the plural, stop. Pause a second. Look the plural over and see if it is right.

Then—not till then—are you ready to form the possessive. You do this by simply putting an apostrophe after the *s; boys', ladies', thrushes', Thomases', horses', Joneses'.*

Always think of the three steps: (1) get the plural; (2) stop and look the plural over; (3) put an apostrophe after the *s.*

There are a few nouns that do not have an *s* in the plural—like *men, women, children.* In any such case, form the plural possessive just as you would a singular: *men's, women's, children's.*

The word *straight* has eight letters in it—*s t r a i g h t.*

You know how to spell *four* and *pour.* Put *course* with these: "Of *course* I can *pour* out *four* pints."

Look hard at *cor+ner, corner.* "Little Jack *Horner* sat in a *corner.*"

Letters 22

You receive this letter from the Baker Company in reply to the one you wrote in Lesson 123. Notice carefully its form and what the writer says.

THE H. D. BAKER SPORTING GOODS COMPANY
420 South Wabash Avenue
Chicago, Illinois

November 15, 1921

Mr. Charles F. Wallace
Dixon, Illinois
Dear Sir:

We note that you have one of our "Amateur" basketballs which has ripped. If this ball is the Model 1920 "Amateur," you cannot have used it a year, as this model was not put on the market until December 15 of last year. You may be aware that we guarantee this basketball against ripping during the first year of ordinary use. Of course, if you have the earlier model "Amateur," it will be necessary for us to make a reasonable charge for repairs of this character.

Inclosed you will find a label to be used in shipping the basketball to our address. We suggest that you ship by parcels post. You may be assured that we shall endeavor to serve you as promptly as possible after the arrival of your shipment.

Yours very truly,

The H. D. Baker Sporting Goods Co.

Henry A. Wood

Service Manager

HAW-BLP

Your basketball is of the older model. Accordingly, you realize that you will be obliged to pay for having it repaired. You send it to the firm by parcels post, with the bladder inside it. Write a letter in which you inform the company of your action, telling them to give you their prices on making the necessary repairs, and supplying a new bladder if they find it impossible to make the old one fit for service. Use your own name and address in place of that used in the letter above.

LESSON 126

Spelling 56

Review Spelling 46, page 220, and Spelling 47, page 221.

Grammar 17

Adverbs and Prepositions

Pupils often confuse prepositions with adverbs. You will never have trouble if you remember one thing: With a preposition there is always some noun or pronoun that is its object. Here are three prepositions.

1. The bird flew *over me.*
2. We came *by* the *path.*
3. They crawled *under* the *bars.*

Here are the same words without any objects. They are adverbs.

1. Sometimes a crow flies *over* slowly.
2. We dropped in as we were passing *by.*
3. Which wrestler is *under* now?

In each of the following sentences there is one adverb and one preposition. Find which is which and explain in these ways:

1. *On* is an adverb because it modifies the verb *had walked.*
2. *On* is a preposition because it has the object *deck.*

1. Rob dived headlong into the water. 2. In a minute I will look in. 3. I'll come for that one presently. 4. The puppy ran in be-

tween my legs. 5. He held the ring up to the light. 6. As I turned around, he thrust it up his sleeve. 7. He tied a rope around the barrel and threw it off. 8. He must have jumped off a springboard before. 9. Before another hour the peddler will move along. 10. You will seldom find one along this shore.

In each of the following sentences there are three adverbs that modify a verb. Find each one. Be on your guard against prepositions.

1. Why is he rowing back to the dock so fast? 2. Now a fog is slowly settling down over the ocean. 3. Here in America the sun is still up in the sky. 4. The man who walks too far into these woods will stay out late. 5. Yes, he has already gone away from our house. 6. Then there were not so many people in Delaware. 7. Why did the actor come out from his dressing-room so quickly? 8. Have you been over here lately? 9. Where have they gone wrong now? 10. How can you swim high in the water unless you work hard?

LESSON 127

Spelling 57

Review Spelling 48, page 225.

There are a few very curious words that contain *ei*. That combination ought to look very strange to you. It is outlandish and unreasonable. But here it is in our language, and we must learn it for a few words—only a few. The first pair is *either* and *neither*. They are queer words.

Another pair is *freight* and *weight*. They have the sound of long *a*.

After the letter *c* we always have *ei: conceit, deceive, deceit, receive.*

Seize is a monstrosity. It ought to be spelled some other way. But it is spelled *ei*.

It will be a good plan to think of all these freakish *ei* words as "weird," for *weird* also has that *ei* in it.

Letters 23

The Baker Company write you the following letter, dated November 16.

We have received your basketball and your letter of November 12. Upon examination we find that we can repair the seam for you at a cost of fifty cents. As to the bladder we must tell you that in our best judgment the rubber is so lifeless that it will be little use to patch it. You will undoubtedly be better satisfied if you permit us to supply a new one. The price of the best grade of bladder, which is the only grade we recommend as really satisfactory, is ninety cents.

If the course of action we recommend is satisfactory to you, kindly advise us to that effect, inclosing your check for $1.60, which includes twenty cents for postage. We shall then give the matter our immediate attention, making the return shipment at the earliest possible date.

Exercise. Advise the firm that you wish them to make the necessary repairs and to supply a new bladder. Mention the date of their most recent letter. Tell them that you are very anxious to have the basketball again within two weeks from the date of your letter. Prepare the letter and the envelope. Fill out a check for the necessary amount, and inclose it.

LESSON 127 A

Grammar 18

Adverbs of Degree

Adverbs modify adjectives, to show how much.

1. The day was *very* cold.
2. She is *much* happier.
3. Harley was not *so* glad.
4. The color is *all* right.
5. Your work is *all* wrong.

The day was not simply cold, but *very* cold. She is not simply happier, but *much* happier. Harley was not *so* glad as somebody else. The color is not simply right, but *all* right. Your work is not only wrong, but *all* wrong.

Adverbs modify other adverbs in the same way.

1. They attacked *more* fiercely.
2. A stoker works *too* hard.
3. Condors fly *extremely* high.
4. The watch is running *all* right.
5. I can't run fast *enough*.

Now learn the full definition of an adverb: *An adverb is a word that modifies a verb, an adjective, or another adverb.*

In each of the next twenty sentences there are two, and only two, adverbs. Find each one and say what it modifies.

1. He is hardly strong enough. 2. You came too soon. 3. Shall I come somewhat later? 4. They are almost here. 5. He has not quite recovered. 6. I was all tired out. 7. I am now entirely sure about the facts. 8. The clothes are scarcely dry yet. 9. Somehow I fell off. 10. Next came a truly wonderful pudding. 11. Once upon a time there was a king named Log. 12. He ruled well and faithfully. 13. But the people were very little pleased with their king. 14. I feel so very sleepy. 15. My elbow is all right now. 16. He talks too loudly. 17. I, too, fell down. 18. Certainly *too* is always an adverb. 19. Some pupils always put both *o*'s in. 20. Notice well that the word *all* is frequently an adverb.

How many adverbs can you find in this sentence?

These pictures, which are hung on the north wall of the gallery under a skylight, near the door that leads out into the main corridor, are beautiful in coloring and seem worthy of more attention.

On has an object; so has *of*, and *under*, and *near*, and *into*, and *in*, and *of*. These are all prepositions. *Beautiful* is a predicate adjective after *are; worthy* is a predicate adjective after *seem*. There is only one adverb, *out;* it modifies the verb *leads*. Even a very long sentence may not have any adverbs.

How many adverbs are there in the sentence at the top of page 267?

He is probably not very far off.

Probably modifies *is; not* modifies *is; off* modifies *is* (showing place or distance). *Far* modifies *off*, and *very* modifies *far*. So in a sentence of seven words there may be five adverbs.

Find every adverb in the following sentences and tell what it modifies. In some sentences there are no adverbs. In some there are as many as five or six.

1. We had scarcely got down. 2. Is he careful enough with the children? 3. They have not yet returned. 4. Possibly we ought to go after her. 5. I am not so sure about that. 6. He plays checkers too well for me. 7. Twice I told him that we must go faster. 8. At the end of the long vacation in September the students went at their work without much interest. 9. Soon afterwards the robin came back. 10. Then the engine went forward slowly for several miles. 11. Snow is seldom seen so far down in the valley. 12. Where do you live now? 13. The wind was in our teeth from half an hour after that, or we should have made port in 99 days. 14. How are you, down there below us? 15. Three sailors went aloft, and two ran below. 16. Nowadays we hardly ever see a real blizzard. 17. Sometimes there is too much noise upstairs. 18. I certainly think he reads worse now. 19. When can the trolley go ahead? 20. Why does a girl almost always get off backwards? 21. Some men think they never can work too hard. 22. In the Canadian Rockies is little Lake Louise, which lies amid the grim, black mountains like a blue opal in a heap of boulders. 23. I wish we had some store near us at which we could buy the dishes and clothes we need. 24. They rise early and stay up late. 25. Often they come here for bread-crumbs. 26. Are you quite sure of that? 27. You must surely get out into the open air for two hours a day. 28. I firmly believe that he is a truly honest man. 29. Perhaps she is very much worried by being left up there all alone.

LESSON 128

Spelling 58

Review Spelling 52, page 249; 53, page 256.

Almost all pupils can spell the first syllable—*m i n*—of *minute*. The second syllable sometimes gives trouble. It has only three letters—*u t e*.

Learn two words that contain a single *r:* *around* and *arouse.* Put your attention on the *r.* There is only one *r.* Make a sentence that contains the two words.

Learn four words that contain *ain:* *again, against, certain, captain.* "*Again* the *captain* advanced *against* almost *certain* death."

A great many words are formed by putting *dis* in front of another word. If you put *dis* before *able* or *advantage* or *agree,* you have—with just one *s—disable, disadvantage, disagree.* If you add *able* to *disagree* what have you? You have *disagreeable.* There is one *s,* and there are three *e*'s.

You know the verb *appear.* You must also know *appointed.* See if you can put *dis* in front of each. Be careful. These words have fooled older and wiser people than you. Now try on a piece of paper. Think of

dis+appear dis+appointed

In each case there is only one *s;* there are two *p*'s.

Letters 24

You receive the following letter from the Baker Company, dated November 23.

We have received your letter of November 17, stating that you wish us to repair your "Amateur" basketball and to furnish a new bladder. The ball has been sent to our repair department, and prompt attention will be given to the work. It is scarcely possible for us to get your shipment ready at an earlier date than December 7, by reason of the large amount of repair work that is just now coming in. However, you may be assured that we shall do our best to serve you as promptly as possible under present conditions.

Exercise. Write an answer, urging that your work be hastened as much as possible, and asking that a catalog of athletic goods be sent you.

LESSON 129

Grammar 19

Phrases as Adjective and Adverb

A preposition always has some noun or pronoun for an object. The combination of the preposition and its object is called a "phrase." Every phrase is attached to some one word. It modifies this word, just as an adjective or an adverb does. If that word is a noun or pronoun, the phrase is an adjective phrase.

1. We went to our home *in the mountains.*
2. He had muscles *of iron.*
3. He was a man *without a country.*

"In the mountains" modifies *home;* "of iron" modifies *muscles;* "without a country" modifies *man.*

If a phrase modifies any word except a noun or pronoun, it is an adverb phrase.

4. Our home is *in the mountains.*
5. He will be here *in a minute.*
6. She went *for thirty-nine days without food.*

"In the mountains" modifies *is,* telling where. "In a minute" modifies *will be,* telling when. "For thirty-nine days" modifies *went,* telling how long. "Without food" modifies *went,* telling in what way.

There is one easy way to tell what word a phrase modifies. Put "What" in front of the phrase and find the most natural answer. "What in the mountains?" "What without a country?" "What in a minute?"

Here is another big help in telling what phrases modify: *Suspect the verb.* Any phrase that tells where or when or how is almost sure to modify the verb. For example, it might seem the right answer in number 5 to say "Here in a minute." But think about the verb. When will he be? He will be in a minute. The phrase modifies *will be.*

Find each prepositional phrase in the following sentences and prepare to recite in this way: "The preposition is *between*. Its objects are *June* and *July*. The phrase modifies the verb *arrived*. It is an adverb phrase."

1. With a sigh he turned into the path that led to his cabin. 2. On her dressing table were all sorts of silver furnishings. 3. In the puddle were a lot of tadpoles that were swimming around a bunch of weeds. 4. Into the trolley at that moment came a small child. 5. Until morning we wandered all about the town. 6. Uncle has something for us in his pocket. 7. We have a corkscrew with other tools attached to it. 8. In Bob's book there is a picture of a man flying through the air from the back of a bucking bronco. 9. Underneath the sidewalk, between two stones, was a nest of spiders. 10. If you walk among the piles of grain and beans, you realize what a lot of wealth is stored under this roof.

Study in the same way the phrases on pages 273, 274.*

LESSON 130

Written Composition 45

Argument

It very often happens that we desire to make other people think as we think. Unless you are able to present your arguments well, you will not succeed in bringing others to your opinion. Choose one of the following exercises.

Exercise 1. Suppose that your uncle, who has promised to give you a new bicycle some time, thinks that your old one is still good enough. Write a letter in which you try to convince him that a new bicycle would be a good investment. Present your best arguments in the effort to prove your case.

Exercise 2. You have a sled which you wish to sell. Your friend likes the sled, but is undecided whether to buy it or a pair of skates. Write a letter in which you attempt to convince him that he should have the sled rather than the skates.

*Additional work of this kind may be done with the sentences on pages 276, 277, and 279, or, indeed, with most of the grammar exercises in the book.

Exercise 3. A merchant can give work to a boy or girl during the Christmas vacation. You want the place. The man is in doubt, for he fears that you are not quite old enough. In a letter try to convince him that you can do the work in a way that will please him. Be sure to observe the right forms of the business letter.

LESSON 130 A

Oral Composition 36

Suppose that the class intends to camp for a week at a certain lake or river. Half the pupils are in favor of living in tents, while the others think that it would be best to occupy two cottages that stand near the shore. Let each party elect one or more persons to argue the case. Judges can decide on the argument, or a decision can be reached by vote, after the speakers finish.

LESSON 131

Grammar 20

Objects of Verbs

In the following sentences the nouns and pronouns after the verbs are called "objects of the verb."

1. I bought a *box.*
2. She carried a *parasol.*
3. Do you admire *him?*
4. We must not leave *them.*
5. They wore tall silk *hats.*
6. He heard a loud *report.*

We say that *box* is the object of *bought*, that *him* is the object of *admire*, etc.

That word "object" has a strange fascination for many pupils. It has a mysterious power over them. Some young

people, when once they have heard about "objects," are always fond of them. Whenever they see any subject or predicate nominative or predicate adjective or adverb after a verb, the word "object" jumps to their lips, and they say it without thinking what they are about.

So be warned of this danger. Always hesitate before you say that a word is an object. Think twice. Very likely the word is a predicate nominative or a subject.

The foolish way of saying "object" seems in some schools as bad as a regular epidemic of mumps or tonsillitis. It has been called "objectivitis." It is very contagious and very hard to cure. Be sure that you don't catch the germ. You will never have trouble if you keep thinking about predicate nominatives and subjects. It is an even chance that a word after a verb is not an object at all.

How can we find out whether a word is an object or not? See whether the subject has done some action to something, without a preposition. The object is not the same thing as the subject and does not explain the subject. It receives some action from the subject, without any preposition.

Look hard at the words after the verbs in these five sentences, and see why they are not objects.

1. Mother thought of *me*.
2. The parrot was a funny *bird*.
3. The grass was growing *taller*.
4. Boys will become *men*.
5. The breaking waves dashed *high*.

Mother did not "think me," but "of me." The parrot did not perform some action upon another bird; *bird* is a predicate nominative. The grass was not performing an action upon anything; it was simply becoming taller; *taller* is not an object. The boys will not do any "becoming" to some other persons; they themselves will be the men; *men* is a predicate nominative, not an object. The waves did not dash anything called a "high"; they dashed in a certain way—highly; *high* is not an

object. If we should say, "The waves dash spray over us," then *spray* would be an object.

In the twenty sentences below there are ten objects. Decide about each word that follows a verb and explain what it is.

1. I saw him last night. 2. During the early part of his life he had been a wealthy man. 3. The photograph was a good likeness. 4. This point of land is called "Juniper Point." 5. By some very clever whistling he called the squirrel to him. 6. Isn't Marjorie growing fast now? 7. Carnegie became the wealthiest man in America. 8. That yellow hat doesn't become her very well. 9. I will surely pay the money before the end of the week. 10. We are using a lot of sugar today. 11. By standing on the seat I could just reach the hat-rack. 12. That stuff hanging from all the trees is called Spanish moss. 13. Spain has always been a monarchy. 14. A torrent of water is flowing over the dam. 15. The oilcloth feels sticky. 16. The young robin could not swallow the big worm. 17. Don't take the top off yet. 18. We are very proud of our new rug. 19. Some day Japan may have the largest city in the world. 20. The mason spread a thin layer of plaster over the three stones.*

LESSON 131 A

Grammar 21

Indirect Object†

Look at the word *me* in the following sentence:

He handed *me* his ticket.

What did he give? He gave his ticket; *ticket* is the object. To whom did he give it? He gave it to *me*. If any noun or pronoun is thus used after a verb to show to whom the action was done, it is called the "indirect object." Sometimes an indirect object means "for whom."

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*Abundant material for additional work of this kind is provided in Part I—for example, the sentences on pages 26, 27, and 35.

†This brief lesson and the following one should be combined with some needed review of spelling, grammar, or "Right Forms." Teachers who wish to take up other constructions of nouns will find appositives explained on page 200. The remaining constructions are given in the Appendix, pages 311-314.

Uncle Ben secured *her* a seat.

He did not "secure her," for that is nonsense; he secured a seat *for her.*

There is no preposition in these sentences. The pronouns are not the objects of "understood" prepositions, but are indirect objects of the verbs.

Here are further examples of indirect objects:

1. We gave the *car* a thorough cleaning.
2. Sarah showed *us* her pictures.
3. The letter brought *him* good news.
4. You must pay the *postman* ten cents.
5. Please get *me* a glass of water.

To what did we give the cleaning? To whom did Sarah show? To whom did the letter bring? For whom are you to get a glass of water? The answers to these questions give the indirect objects.

In the fourth sentence it would make sense to say that we "paid the postman"; but to whom did we pay the ten cents? We paid it to the postman. *Postman* is the indirect object.

In the following sentences find the indirect objects by asking "to or for whom?" "to or for what?" In two of the sentences there are no indirect objects.

1. Please do me this favor. 2. I will make you a kite. 3. The janitor never allows us an extra minute. 4. I will not lend them a cent. 5. It seems to me that you owe Miss Blakely an apology. 6. The conductor explained to us the difference between the white and the blue strips. 7. Please pass us the butter. 8. How can I sell you the cloth for any less? 9. Mr. Sharpe sang for the children an old plantation melody. 10. I tried to teach Leila the way to swing a bat. 11. Bring me the long pole that you saw in the basement. 12. Will you show me the proper way to fasten these pieces of wood together? 13. The woman had not given us any of the cake. 14. Can't you show Will an easier way to get the cherries that are on that high branch? 15. Mrs. Murray finally told Leona the whole story. 16. Tell me why they didn't leave the waiters even a dish of ice-cream. 17. The guide suddenly handed Mr. Ferguson the paddle. 18. Tell Martha to fetch Mother the big crock of milk.

LESSON 131 B*

Grammar 22

Adjective Clauses

You have learned how a noun may be modified by a phrase:

The tree *beside the front gate* is dying.

We could modify *tree* in a different way:

The tree *which grows beside the front gate* is dying.

The modifier of *tree* in the second sentence contains a verb, *grows;* the subject of *grows* is the pronoun *which*. So here is something like a little sentence tucked inside the real sentence. The real sentence is "The tree is dying." Inside this, to modify *tree*, we put the group of words *which grows beside the gate.*

Any such modifying group, which contains a subject and a verb, is called a "clause."† 1. A clause is not a sentence; it cannot stand alone as a complete statement. (See pages 89, 95 of Part I.)

If a clause modifies a noun or pronoun, it is an adjective clause.

1. The car *that he rented* was worth $6000.
2. A fellow *who talks like that* must know something.
3. The Commercial House, *which is nearer the Temple*, may be better.
4. The book *that I am reading* is interesting.

In each sentence on page 276 there is one adjective clause made with *that* or *who* or *which*. Find each clause and say what noun or pronoun it modifies.

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*This brief lesson should be combined with some needed review.

Note for Teachers: Any work with clauses in the eighth year should be considered merely preliminary; it must be simple. In many eighth-year classes it is not advisable to do even such preliminary work. Unless a class is rather forward, thoroughly grounded in the elements, the year's work had better be rounded out with a review of the syntax of common words.

†The full and proper name is "subordinate clause"; the main part of the sentence is called the "main clause" or "principal clause." But beginners may find that this distinction confuses instead of helping. For the sake of simplicity and ease this book uses "clause" to mean "subordinate clause."

1. The troops that came from Georgia were well drilled. 2. A Frenchman who did not know much English was trying to tell a funny story. 3. The way in which he talked without saying anything was simply marvelous. 4. Here are some that I am in love with. 5. This is a game for a man who has perfectly steady nerves. 6. Donald had a club of Irish bog-oak, which he brought in to show us. 7. The Hatfields overpowered the officers who were guarding the McCoys. 8. Let's have a few that we can stand on. 9. There are several others that the organist can work with his feet. 10. Chin Foo was a Hong Kong boy that we hired for three weeks. 11. Several of the students who entered the contest won honors.

LESSON 131 C

Grammar 23

Adverb Clauses

Most* adverb clauses modify verbs.

1. I will stay *if you wish.*
2. You will be cold *unless you bundle up.*
3. Take this medicine *whenever the attacks come on.*
4. You must stay *wherever you are placed.*
5. He hesitated, *as he did not wish to disobey.*

In the first sentence *will stay* is modified by the *if* clause; in the second *will be* is modified by the *unless* clause; in the third the clause tells when you must take; in the fourth the clause tells where you must stay; in the fifth the *as* clause gives the reason for hesitating.

Adverb clauses almost always begin with joining words—called conjunctions—like *if, unless, when, as.* Some conjunctions are made of two words.

1. The bird acted *as if* it had been wounded.
2. Open the window, *so that* we can have some fresh air.

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*Certain clauses of comparison modify adjectives and adverbs: It is *easier* than I thought. It is not *so* high as I feared. This is *as* far as I dare to go.

An adverb clause often comes first in the sentence.

1. *If you wish,* I will stay.
2. *Unless you bundle up,* you will be cold.
3. *Whenever the attacks come on,* take this medicine.
4. *Wherever you go,* Rover follows.
5. *Whatever you wish,* I will try to do.

These clauses modify the verbs that come after them. Notice that they are followed by commas.

Each of the following twenty-four sentences contains one adverb clause modifying a verb. Find each clause and say what verb it modifies. If an adverb clause comes first in a sentence, look ahead for the verb that it modifies.

1. When you are through with the paper, give it to me. 2. We found some mushrooms where nobody else had thought of looking. 3. While you sleep calmly in your berth, the engineer is straining every nerve in his body. 4. If you don't like the soup, why do you eat it? 5. As I turned on the light, I noticed a mouse scurry into a corner. 6. Twenty-two million copies of *In His Steps* have been sold since the book was first published. 7. If you don't know his address, look in the directory. 8. Whenever she stops to look at the baby, she misses some of the notes. 9. You can see bits of paper wherever you look. 10. Unless I am very much mistaken, Malcolm has not been practicing faithfully. 11. Before I had time to rush to the door, the big drops were splashing in. 12. Though she looks perfectly fresh every day at five o'clock, she is really tired. 13. They don't come to America because they want to make America rich. 14. Mr. and Mrs. Vernon looked as if they were posing for their pictures. 15. We need a bigger range in the kitchen, so that we can cook all the things at once. 16. If I live to be a thousand years old, I shall never forget the expression on his face. 17. After Mr. Harte had passed coffee and salad and sandwiches for twenty minutes, he began to think about his own hunger. 18. The geyser quietly simmers and bubbles in that way till some more pressure has developed down below. 19. You must always act as though you thought his stories very funny. 20. Until Mrs. Beach heard this health lecture, she had never known anything about tuberculosis in milk. 21. After he had handed in his examination paper, he hurried home. 22. He went after he had been urged. 23. When she was seated, Laurie sat down. 24. If they don't come soon, we shall start.

LESSON 131 D

Grammar 24

Noun Clauses

A clause may be used as a noun.

1. *Where I could turn next* was a puzzle.
2. The fact is *that he may be joking.*

Who or what was a puzzle? "Where I could turn next" is the subject of *was.* The whole group of words is like one noun or pronoun, as if we should say, "The next turn was a puzzle." In the second sentence the whole clause, "That he may be joking," is a predicate nominative after *is.*

Study each noun clause in the next eight sentences. The first two clauses are subjects of the verbs; the third and fourth are predicate nominatives; the other four are objects.

1. What he says may be true. 2. That he has dirty fingernails is a bad sign. 3. The puzzle is how he got in. 4. The question was whether I could afford it. 5. I must find out which is best. 6. Ask her what she wants. 7. Tell me if it is true. 8. Do you know why we were late?

The words *where, that, whether, if,* and *why,* which begin a clause or join it to a *verb,* are called "conjunctions"—that is, "joining words." Some noun clauses are formed with the relative pronouns *what, who,* and *which.* Some noun clauses do not have any conjunction or pronoun at the beginning; clauses of this sort may be very short:

1. He promised *he would.*
2. We thought *you were.*
3. Do you think *they steal?*

A noun clause is usually* a subject or a predicate nominative or an object of a verb. In each of the following twenty sentences there is one noun clause. Find it and say how it is used.

*Sometimes it is the object of a preposition: "I am wondering about *what I can say.*" Sometimes it is in apposition: "The fear *that he might miss the train.*"

1. How he does it is a mystery. 2. I wonder how he likes to beat carpets. 3. The question is whether they will come in the rain. 4. I think they will. 5. Show me what you got in the mail. 6. What I don't like about him is his conceit. 7. The fact is that I can't afford it. 8. He showed us where the car went over the bank. 9. Don't you know how it works? 10. You never can tell where she is looking. 11. Uncle said he would try to buy one at the counter in some restaurant. 12. My idea is that there won't be enough cream to go around. 13. Do you suppose we have been overheard? 14. One common superstition is that you must never begin a journey on Friday. 15. Do you know which one is Mrs. Curtis? 16. Ask him if he has locked the door. 17. Where MacGregor sits is the head of the table. 18. That is just what I am afraid of. 19. I fear you have eaten too much dessert. 20. Whatever she does is always done well.

LESSON 132

Oral Composition 37

A Debate

Suppose we hold a class debate on this subject: *Resolved, that squirrels should be protected by law in our town.* Now there are two sides to this question. A question that has only one side is not a good question for a debate. No one of you would try to debate the question: *Resolved, that the sale of cigarettes to persons under sixteen should be forbidden by law.* That question has already been settled by the good sense of our people and our lawmakers. No American would care to debate the question: *Resolved, that America is a better place to live than the Sahara desert.* There is not a particle of doubt about the matter.

But the question of the protection of squirrels has two sides, for even naturalists have different opinions about it. If you are in doubt on this point, read the selections that follow, and think about them. Are they the statements of persons who should know what they are talking about? If they are, then we must call them "good evidence."

Mr. Dallas Lore Sharp, the naturalist, says, speaking of the red squirrel or chickaree:

Oh, he is the smallest whirlwind, the tiniest tempest, the biggest little somebody in all the knot-holes of the woods. He spills over with loud talk and conceit. But I like him, for all of that. And he likes me. He is interested in me every time he sees me. A gossiping gadabout, a busybody, a tiresome little scold, a robber of birds' nests (so I am told); a fighter, a nuisance (when he makes a nest in my cellar, as he did last winter), a thief, a—what more shall I say? Just this: that, in spite of all his faults, I like chickaree, and I don't want him put in jail or hanged—not unless he really does eat young birds and suck eggs.

They say he does. Did you ever see him? Now I have seen old birds flying at him as if afraid he might come near their nests, or as if he had robbed them before; but there are six or ten red squirrels in my yard, and I have never caught one killing young birds. You must watch him yourself; and when you see him do it (not *hear* him, nor hear about him), when you *see* him robbing a nest, make him into pot-pie right off. Then write me a letter telling me all about what you saw him do.*

The President of the American Audubon Association has said:

In some country places the squirrels are a menace to our native birds. In Evanston, for a number of years, there was a penalty attached to the killing of squirrels. We learned, however, to our sorrow, that the squirrels were destroying our birds' nests, and were causing song birds to leave us. I caused this law protecting the squirrels to be repealed, and we soon noticed the increase in the number of our song birds. We know that the birds are worth more than the squirrels.

In *Farmers' Bulletin 609* issued by the United States Department of Agriculture, we find the opinion of another expert, who is discussing the care of bird houses.

Squirrels give more or less trouble by gnawing houses, eating eggs, and killing nestlings. Red squirrels, in particular, have a bad reputation in this respect, and many experimenters keep their grounds free from them. Some regard flying squirrels as but little better than red ones. Even gray and fox squirrels are occasionally troublesome.

*Copyright, the Century Company, from *Beyond the Pasture Bars.*

It is not necessary, however, that bird lovers should wage indiscriminate warfare against all squirrels. It is far better to adopt the rule never to kill a squirrel unless there is reason to believe that it has acquired the habit of eating eggs or young birds; the result will probably be that not more than one red squirrel in fifty nor more than one gray squirrel in a hundred will have to be killed. Where squirrels are numerous they give more or less trouble by gnawing and disfiguring houses. This damage may be prevented, however, by covering the parts about the entrance with tin or zinc.

It will be a good plan to begin preparations for the debate about a week before it is to be held, for then the class will have plenty of time to think about both sides of the subject and to find and consider evidence. First study the bits of evidence in this lesson.

When we get ready for our debate, we must try to get as much good evidence as we can. We must study both sides of the question, for we need to be able to answer the arguments of our opponents. We can talk with people about the question; also, we may be able to find some information in books written by naturalists and bird-lovers. We may be able to do some observing for ourselves, besides.

We may divide up the class by putting the odd numbers on one side and the even numbers on the other. Or, if the numbers happen to be equal, girls may debate against boys. When the divisions are made, a good way to proceed is as follows. After evidence has been collected, both "sides" meet separately, and each appoints a chairman. Then the question is talked over in these meetings, and each "side," directed by its chairman, elects a team of three or four debaters. The members of the team divide the points of the question among them, and arrange for one of their number to give the "rebuttal" or answer the arguments of the opposing team. The members of the class who are not on one of the teams will help to collect evidence, and give as much help as possible to the representatives they have elected to battle for them.

When the debate is given, pupils from an upper class may be invited to act as judges.

LESSON 132 A

Oral Composition 38

A Trial in Court

Who has seen a trial? Has any member of the class a relative who is a lawyer or a judge? Just for fun, we might turn our classroom into a courtroom, and conduct the trial of a certain well-known and very troublesome individual. His name is English Sparrow.

We can try him on several different charges. We can accuse him of being a vagrant—a worthless loafer—and perhaps we can prove the charge. We can also bring against him the charge of being a public nuisance. Maybe we can even charge him with robbery, housebreaking, or assault. In fact, we can bring one charge after another against Sparrow, and we may possibly convict him on all of them.

In our court we must have a judge, of course. Then we must have a jury of twelve, who decide whether the accused has been shown to be guilty of any charge brought against him. There must be an attorney who prosecutes the accused individual; and everybody, no matter how bad, is entitled to an attorney to defend him. The attorney for the defense must try hard to destroy the evidence presented against his client, and must bring up any good thing about him that he can think of. If he sees that his case is sure to be lost and that his client will be punished, he may try to have the punishment made as light as possible.

After the judge and jury have listened to the arguments of the lawyers, the stories of witnesses, and the statements that the accused makes in his own defense, the judge gives advice or instructions to the jury. Then the jury must retire to another room, where they will decide upon the case. All twelve votes must be given against the prisoner before he can be declared guilty. If the jury decides that he has been proved guilty, the judge then gives him his sentence.

In working up our trial we must try to find out as much about trials and courts as we can. Perhaps some of us can observe a real trial. We can all read about trials, and ask questions about them. In this trial, the attorney for the defense will have a hard task, for people will have a great deal of prejudice against his client. He should confer with the pupil who takes the part of the prisoner, and make plans for the defense. He must be ready to put up a game fight to the last. The judge must see to it that the jury decides fairly, not upon their personal opinions, but upon the evidence presented.

Here are some suggestions for making out the charges against Mr. Sparrow. If he is found guilty of one or more charges, should he be sentenced to death or to banishment from the country?

The Case of the Government Against the English Sparrow.

Extracts from Farmers' Bulletin 493, U. S. Department of Agriculture.

The English sparrow among birds, like the rat among mammals, is cunning, destructive, and filthy. Its natural diet consists of seeds, but it eats a great variety of other foods.

As a flock of fifty sparrows requires daily the equivalent of a quart of wheat, the annual loss caused by these birds throughout the country is very great. It reduces the number of some of our most useful and attractive native birds, as bluebirds, house wrens, purple martins, tree swallows, cliff swallows and barn swallows, by destroying their eggs and young and by usurping nesting places. It attacks other familiar species, as the robin, wren, red-eyed vireo, cat bird, and mocking bird, causing them to desert parks and shady streets of towns. Unlike our native birds whose place it usurps, it has no song, but is noisy and vituperative.

The evidence against the English sparrow is, on the whole, overwhelming, and the present unfriendly attitude of the public toward it is reflected in our state laws. Nowhere is it included among protected birds.

One of the greatest objections to the English sparrow is its aggressive antagonism toward the small native birds, especially those familiar species which, like itself, build their nests in cavities. Nest boxes provided for bluebirds, martins, or wrens—birds both useful and pleasing—too often fall into the possession of this graceless alien.

LESSON 132 B

Oral Composition 39

A Thankful Client

When the great novelist, Sir Walter Scott, was practicing law, he was once called upon to defend a certain well-known poacher and sheep-stealer. Almost everyone was sure that the rascal had been catching hares illegally. However, as it was impossible to prove the charge against him, he was released.

"You're a lucky scoundrel," Scott whispered to his client, when the verdict of the court was pronounced.

"I'm just o' the same opinion," replied the poacher, "and I'll send ye a fine hare in the morning, man."—Adapted from Lockhart.

Exercise. Prepare to tell orally a little incident from the life of some author or other famous person. Let it be very short, like the one given above. Use several direct quotations.

Spelling 59

In connection with this short oral lesson the teacher may assign a review of some Spelling Sections like 54, 55, 56, or of some earlier sections in which the class is not yet perfect.

LESSON 132 C

Oral Composition 40

Questions for Class Debates

In preparing to debate these questions, use both your own observation and the opinions of authorities, which you learn by conversation and reading.

1. Resolved, that it is wrong to keep wild animals in captivity.
2. Resolved, that motor-cars and tractors can altogether take the place of horses.

3. Resolved, that in this age of typewriters it is not worth while to practice penmanship.
4. Resolved, that the sale of rifles and shotguns to persons under the age of twenty-one should be prohibited by law.
5. Resolved, that pupils who dislike mathematics should not be forced to take the subject.
6. Resolved, that boys and girls should be required to wear uniforms to school.
7. Resolved, that we could do without movies more easily than without books.
8. Resolved, that the riding of motorcycles on roads and streets should be prohibited.

LESSON 132 D

Written Composition 46*

A Class Book

Will your class leave anything by which later classes may remember it? How would it be for the class to write a little book which could be presented to the school library for those who come after you to read when you have passed on? It can be done, and it is worth doing.

Naturally, your book will be divided into chapters. If a small committee works on each chapter, it will not be long before your book is done. Then it can be typed, illustrated, and bound, so that it will be a work of which the class may be proud.

There are many good subjects that may be chosen for such a book. One possible subject is *Carrying the United States Mail.* This subject might be divided into the following eight chapters.

1. The pony express
2. The stage coach

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*Note for Teachers: The authors do not recommend the use of projects of this character except for classes of unusual advancement that have adequate library facilities at their disposal. Where conditions are otherwise, the attempt is likely to result in a waste of valuable time.

3. The dog-sled in the North
4. The railway mail service today
5. The air mail service
6. Delivery in a city
7. Rural free delivery
8. How Uncle Sam handles registered mail

Another good subject is *Heating the American Home.* We might trace the history of home-heating through the following nine chapters.

1. Indian heating
2. The Pilgrim Fathers and their heating devices
3. The old-fashioned fireplace such as Whittier knew
4. The wood stove
5. Coal heaters
6. The hot-air furnace
7. How a house is heated by steam
8. Hot-water heating systems
9. Gas and electric heaters

A third suggestion for a subject is *American Transportation.* In tracing this subject through American history we might write the following chapters.

1. Columbus and his vessels
2. The Mayflower
3. The ox-wagon
4. The Indian canoe
5. The saddle horse
6. The prairie schooner
7. The canal-boat
8. Early steamboats
9. Modern lake and river craft
10. Early railroads
11. The bicycle and the motorcycle
12. The snowshoe and the dog-sled
13. The modern railway
14. The history of street cars and electric railways
15. The story of the automobile
16. Balloons and aircraft

LESSON X 133*

Grammar 25

Who, *Which*, and *That* in Clauses

If you want to know anything about a clause, you must first separate it from the rest of the sentence. Never try to study a clause until you have taken it out of the sentence. That sounds easy—doesn't it? It is easy. Yet many pupils always have trouble because they will not follow that simple piece of advice. You will be far along on the grammar road when you learn to "take the clause out of the sentence."

Suppose you were studying this sentence: "I like toast that is brown on both sides." What is the clause? The clause is "that is brown on both sides."

Write that down. You will always find that a clause, when you set it down separately like that, has a verb. It is not a complete sentence, but it is very much like one. First find the verb. The verb is *is*. Who or what is? *That* is. The pronoun *that* is the subject, just as *it* or *he* or *she* might be the subject in a sentence. *Brown* is a predicate adjective modifying *that*. *On both sides* is a phrase modifying the verb *is*, telling where it is brown.

Always take the clause out first. Even if you do not write it on the board or on paper, you must think of "lifting it out of the sentence." Make your mind see the clause as if it were cut away from the rest of the sentence, or as if it had a ring drawn around it. Then look for the verb. Then ask, "Who or what?" If you will always take those three steps, in that order, you will find that work with clauses is easy.

Take the clause out of this sentence, also: "She is a teacher in whom I have confidence."

The clause is "in whom I have confidence." The verb is *have*. The subject is *I*. *Whom* is the object of *in*, just as if it were "in her." *Confidence* is the object of *have*. *Have* is modified by the phrase *in whom*.

*This and the following grammar lessons, numbered with an "X," are intended only for the use of forward classes that can profit by such advanced work.

If we want to use the pronoun *that* instead of *whom*, we have to do a queer thing. We cannot say "in that I have confidence." We must put *in* at the end of the clause.

She is a teacher *that* I have confidence *in*.

That is the object of *in*, even though *in* comes after it and is far away from it.

Who, *which*, and *that* are called "relative pronouns" because they relate to some noun or pronoun that comes before them. Relative pronouns form adjective clauses that modify the noun or pronoun. Every clause that they make is like a little sentence in which there is a subject and a verb. Inside this clause the relative pronoun is always one of three things: (1) It may be the subject of the verb. (2) It may be the object of the verb. (3) It may be the object of a preposition. These uses are called the "constructions." A relative pronoun always has one of the three constructions.

Study each clause in the eleven sentences of Lesson 131 B. First say what noun the clause modifies. Notice that a clause is not always next to the word it modifies.

X is the *letter* of the alphabet *that is used least*.

What are we talking about that is used least? Surely it is not the alphabet. It is the *letter* that is used least.

Then tell (1) the verb of the clause, (2) the subject of the verb, (3) the construction of the relative pronoun.

LESSON X 134

Grammar 26

Study of relative clauses might be hard in long sentences that contained many clauses of all sorts. But in short sentences, if we know that there is only one clause, the study is easy enough for the eighth year.

Study the clauses in the twenty sentences given below. Prepare to recite in this order:

1. Take the clause out of the sentence.
2. What noun or pronoun does it modify?
3. What is the verb?
4. What is the subject of the verb?
5. What is the construction of the relative pronoun?

1. In his hand he held a hat which needed mending. 2. She carried a huge glass pitcher that was half full of milk. 3. Spring is the time that I love. 4. Here is the picture at which I was looking. 5. May I see the picture that you are looking at? 6. We place 99 out of every 100 people who apply to us. 7. Biology is a study about which I know nothing. 8. There are two names in the lesson that I don't know about. 9. He has a trick that I should like to know about. 10. There is a red bulb that hangs from the tube. 11. She is a woman whom you can trust. 12. Our lesson is about China, which is an immense country. 13. The part of the picture that is black looks larger to me. 14. There is a big pine tree that you can steer by. 15. The Russian had a bomb that he had arranged with a time-fuse. 16. The wind blew back the ashes that I was emptying. 17. He had a megaphone that he spoke through. 18. He used to have a negro mammy whom he loved. 19. The belt that she admired cost too much. 20. The farmer from whom we bought eggs was a Lithuanian.

LESSON X 135

Grammar 27*

More Adjective Clauses

Sometimes clauses made with the conjunctions *when*, *since*, *before*, etc., or without any conjunction, modify a noun, and so are adjective clauses.

1. Do you remember the time *when Alex cried?*
2. Do you remember the day *it snowed twelve inches?*
3. We found a spot *where there were no ants.*

*This short lesson should be supplemented with some needed review in grammar, spelling, or "The Right Forms."

In the next ten sentences there are six adjective clauses and four adverb clauses. Find each and say what it modifies.

1. The world has changed in those thirteen years since you were born. 2. Gerald was as busy as a bee while we were having a pillow-fight. 3. The nurses whispered to each other during the hours when he slept. 4. He applied on the very day the factory closed down. 5. We must fill our pens before the bell rings. 6. Grandmother suffered with neuralgia after she was sixty years old. 7. Of course I had to be sick on the very day there was a picnic. 8. Coal was made in those long ages our scientists tell us about. 9. Do you ever read after you have gone to bed? 10. Everybody was afraid to look at the spot where he went down.

LESSON X 136

Grammar 28

Principal and Subordinate Clauses

Now that you have done a good deal of work with clauses, you are ready to learn what "principal" and "subordinate" mean. Thus far we have used "clause" to mean a group of words used as an adjective or an adverb or a noun. Such a clause, although it contains a subject and a verb, cannot stand alone as a sentence. It is only a part of a sentence—a little "zero group" of words. Since it is so weak and inferior, it is called a "subordinate" clause—meaning that it is of low rank.

Learn the full definition: A subordinate clause is a group of words, containing a subject and a verb, that is used like a single word in the sentence.

The part of a sentence that could stand alone as a complete statement or question is called the "principal clause."

The watch that lies on the desk *cost $79*

The principal clause is "The watch cost $79." The subordinate clause is "that lies on the desk." It is used like an adjective because it modifies a noun.

Examples of noun clauses and adverb clauses follow:

1. I fear *you didn't study hard enough yesterday.*
2. *Since this word does not make a statement,* it cannot be a verb.

In the first sentence the subordinate clause is the object of *fear*, and so is used like a noun. In the second sentence the subordinate clause modifies the verb *can be*, and so is used like an adverb.

In each of these thirty sentences there is one principal clause and one subordinate clause. Separate each sentence into these two parts and say how the subordinate clause is used. Prepare to recite in this way: "The principal clause is *I shall be sorry*. The subordinate clause is *if you have to go*. The subordinate clause modifies the verb *shall be*. It is used like an adverb."

1. The man who invented decimals probably lived in India. 2. When you turn the knob, the current passes through the wire. 3. The blue-print which he had spread out on the bricks was soiled and torn. 4. Tell me where I can see one of these milkers in operation. 5. A tractor can plow where horses would be powerless. 6. The strip of white that you see is not chalk-dust. 7. We rowed out to the little island where the lobster-pots were. 8. He recommended the pancakes as if he had cooked them himself. 9. Whatever you read in the Bible must be true. 10. The face that he saw in the mirror hardly looked like his own. 11. My idea is that the paint will not last three years. 12. I pleaded with Jennie, who finally agreed to come again the next day. 13. The period when I have most fun is the third in the morning. 14. You can add with your fingers while your eyes are on the ledger. 15. That there are still witches in America is the belief of Mr. Snowman. 16. If you look closer, you can see the speck. 17. We ought not to go unless we are specially invited. 18. My question is whether you were in the house by ten o'clock. 19. Mrs. Carey always took a sip of coffee before she began to eat her grape-fruit. 20. Do you think you ought to have your hair cut? 21. There will be a fearful amount to do on the day before you leave. 22. Where I always make an error is in adding 7 and 9. 23. The bracket which holds up this leaf is strong enough to support a man. 24. This draft in the back of the car is what I don't understand. 25. I don't like this wall-paper, because it seems to be full of crawling things. 26. The neatness that she showed in her arithmetic paper attracted the manager. 27. There are flaws in this great wheel which you cannot see without a microscope. 28. What makes Otto happy is some clowns and a din of jazzy music. 29. After the water has all run out, hang the hose up to dry. 30. The mystery about this trick was how he could carry a pair of guinea-pigs under his coat-tails.

LESSON X 137

Grammar 29

Transitive Verbs

If a verb has an object, it is called "transitive active." The word "transitive" means "going across." A transitive active verb shows that the subject is acting directly upon something, without a preposition,

1. A little oil will stop the *squeak.*
2. We have never seen a twenty-inning *game* in our town.
3. You can feel the cold *air.*

A verb is transitive active if it has a noun clause for an object.

1. I suppose *that he will.*
2. We heard *you were ill.*

If the subject is acted upon, the verb is called "transitive passive." The subject is passive; it receives the action.

1. The squeak *can be stopped* by a little oil.
2. A twenty-inning game *has* never *been seen* in our town.
3. The cold air *is felt* more in spring.

You can easily become used to the sound and feeling of a passive verb. It always has two or more parts. It nearly always ends in *d* or *t* or *n*. It always means that something is *being* done or will *be* done or has *been* done.

1. I *was dragged* through the hole.
2. The language *has been spoken* for 4000 years.
3. The melons *should have been cut* in smaller pieces.
4. The leaves *are* now *being printed.*

Each of the nineteen sentences on the next page contains one transitive verb. Decide whether the verbs are active or passive. Give your reasons thus: "The verb *broke* is transitive active because there is an object, *windowpanes.*" "The verb *were broken* is passive because the subject, *windowpanes*, is acted upon."

1. The brake is controlled by a lever. 2. The ball should have been thrown to third. 3. Wilkins knew the road perfectly. 4. The house was built in 1792. 5. Warren sharpened his pencil to a fine point. 6. We have been selling these at a reduction. 7. The bread had all been sold by eleven o'clock. 8. Close the door. 9. You should have swept the dining-room. 10. The juice was squeezed out thoroughly. 11. Who teaches the cooking class now? 12. She had been taught by a Swiss professor. 13. Now the geese can be seen every day. 14. The pipe has been burst by the frost in three places. 15. These remarks from the grandstand hurt his pride. 16. I had forgotten you were absent. 17. Some new blackboards are much needed in this room. 18. She is wringing the clothes with her hands. 19. Where could we have bought any bigger oranges?

LESSON X 138

Grammar 30

Transitive and Intransitive Verbs

If a verb is neither active nor passive, it is called "intransitive."

1. The water *feels* warm.
2. I *shot* at the clay pipes.
3. His great-grandfather *was* an Indian.
4. Washington *had been* colonel in his younger days.

Examine those words after the verbs. *Warm* is a predicate adjective, describing *water*. *Pipes* is the object of the preposition *at*. *Indian* is a predicate nominative; it means the same as the subject. *Colonel* is a predicate nominative; it means the same thing as *Washington*. In these four sentences there is no object. Not one of the four subjects is acted upon. Therefore all the verbs are intransitive.

Decide about each verb in the twenty sentences on page 294. First ask, "Is there an object?" If there is, the verb is transitive active. If there is no object, ask, "Is the subject acted upon?" If it is acted upon, the verb is transitive passive. If the verb is neither active nor passive, it is intransitive.

1. The coils were twisted by the heat. 2. A fog settled down on the channel. 3. A fireless cooker would be a handy thing. 4. He bruised his left hand. 5. The driving wheel revolves once in three-fourths of a second. 6. Pussy-willows sometimes come out in January. 7. The paste was laid on the tooth-brush in a flat ribbon. 8. The caramels were thrown into the coal-hod. 9. We could not eat the salty fish. 10. She threw her hands up in astonishment. 11. The steeple blocks our view to the south. 12. The mountains rose directly from the ocean. 13. The oxen were pulling very hard. 14. The six shirts were neatly packed in tissue paper. 15. How are you getting on? 16. The logs were run into the mill on smooth rollers. 17. The logs were sliding down the greased chute. 18. In his excitement he thrust a five-dollar bill into my hand. 19. The smoke from the engine was blown back in our faces. 20. Tomorrow morning I must report to my employer.

LESSON X 139

Grammar 31

More About Verbs

Decide whether each verb in the sentences on page 295 is active, passive, or intransitive. In most of the sentences there is a subordinate clause. Never try to decide about the verb in a subordinate clause until you have "lifted it out of the sentence." Then find the subject. Then—and not till then—will you be ready to ask, "Is there an object?" "Is the subject acted upon?"

Remember that relative pronouns—*which*, *who*, *what*, and *that*—are frequently the objects of verbs.

I want the one *that* you have.

Have is active, because it has the object *that*.

Remember that you cannot be sure about questions until you have put the words into the form of a statement.

1. What are you doing?
2. You are doing *what*.

We see that *are doing* is active, because it has the object *what*.

1. We think that he has been cheated. 2. The ribbon that I hold in my hand was made in Paterson. 3. A man who always smiles will probably succeed. 4. If the hammer had been made of better steel, it would not have broken. 5. Do you think you can go? 6. I was startled when he walked into my room without knocking. 7. Unless you have been brought up on a farm, you won't care for my story. 8. Francis raised his hat as he rolled by. 9. I was getting well rapidly until I caught that cold. 10. Archie was able to guide the dog by a string that passed around the dog's lower jaw. 11. They came down together in the middle of the road with the shock of a railway collision. 12. As soon as I could get my head above water, I yelled for help. 13. The truth may be that the physician doesn't know anything about my case. 14. In the daily food of several millions of Americans there is too much meat.

LESSON X 140

Grammar 32

Verbals as Adjectives

You have been told many times that the "ing" words are not verbs. You must have wondered what they are.

They are partly like verbs, because they may be modified by adverbs.

writing *slowly*, telephoning *now*

Also they may take objects, as verbs do.

sending a *message*, teasing the *dog*

But they are not verbs. Some of them are really adjectives.

a *blustering* day, a *cooling* drink

Since they are somewhat like verbs and are used as adjectives, they may be called "verbal adjectives." Another name that is more convenient is "participles."

A participle often comes after the noun or pronoun that it modifies.

1. Preston, *thinking* no one saw him, slipped out.
2. All of us, *feeling* sorry for our actions, were ready to apologize.

A participle may come far in front of the noun or pronoun that it modifies.

1. *Supposing* that no one was watching him, *Preston* slipped out.
2. *Wishing* to show him that there was no hard feeling, *I* smiled.

We find out what word a participle modifies by asking "Who or what?" about it. Who or what supposing? The answer is "Preston." Who or what wishing? The answer is "I."

Find one participle in each of these ten sentences and say what it modifies.

1. Holding the shingle in her hand, she examined it closely. 2. His aching feet could walk no farther. 3. There she stood, still holding the horseshoe in a tight grasp. 4. His voice inspired us all, calling out calmly that there was no danger. 5. Clement strained his eyes, hoping to see the signal. 6. The water coming out now is warmer. 7. Slipping on a sweater and a pair of overalls, I rushed out of my tent. 8. There stood Cora on tiptoe, trying to reach a jar of preserves. 9. On our left was a roaring cascade of yellow water. 10. It is easy to operate, not requiring attention more than twice a day.

There is another kind of participle, shown in the sentences below.

1. A pretty house, *built* of tiles, stands under a sycamore.
2. The ice, partly *melted* by the rain, was no longer safe.
3. An automobile *drawn* by horses is laughable.
4. There is no *set* rule.
5. Parsons was a *trusted* cashier in the bank.

Those words do not make statements. They do not say that a house has been built or that the ice was melted or that an auto-

mobile was drawn. They are simply set alongside a noun or pronoun to modify it; they are verbal adjectives—another kind of participle.

They are called "passive participles," because they show that the word they modify has been acted upon. Have you noticed that they end in *d* or *t* or *n*?

In each sentence below there is one passive participle. Find it and show—by asking "Who or what?"—what word it modifies.

1. The strain is overcome by an arm of pressed steel. 2. Her flushed face showed how timid she was. 3. We sent him a steamer-basket packed with all sorts of candies and fruits. 4. A crate of strawberries, offered for sale at six cents a box, rotted on the stand. 5. I wish we could have some goblets of cut glass. 6. Seen at a distance, the village is rather attractive. 7. A ten-inch trout, caught in this mass of sticks, was thrashing about furiously. 8. Milk kept next to kerosene will take up the disagreeable odor. 9. A noun set next to another noun to explain it is an "appositive." 10. A verb-like word used to modify a noun or pronoun is a participle.

LESSON X 141

Grammar 33

Verbals as Nouns

Some "ing" words are used as nouns.

1. The silver needs a hard *rubbing*.
2. By *drawing* the bow slowly you get a better tone.
3. *Telling* fortunes is her favorite pastime.

In the first sentence *rubbing* is the object of *needs*. In the second sentence *drawing* is the object of *by*. In the third sentence *telling* is the subject of *is*. Such words are partly like verbs because they may be modified by adverbs (like drawing *slowly*) and may have objects (like drawing the *bow*). But they do not make statements. They are verbal nouns. Their special name is "gerunds."

Find one verbal noun in each sentence below and give its construction—that is, tell what it is a subject of, or an object of, or show that it is a predicate nominative.

1. Playing with your pencil is no way to work arithmetic. 2. He pleased us by his way of bowing when he refused. 3. There was much rushing back and forth. 4. Our first trouble was trying to remove the putty. 5. Don't you enjoy roasting marshmallows? 6. Advertising has become a fine art nowadays. 7. The sticks can now be driven into place by using a sledge-hammer. 8. There must be a general cleaning out of desks this morning. 9. For Mrs. Seeley the keeping of accounts was a dark mystery. 10. Don't write without consulting me.

Suitable sentences for further exercise will be found on page 299.

LESSON X 142

Grammar 34

The "to" Verbals as Nouns

Words like *to see*, *to be*, *to be caught* are used as nouns.

1. I want *to see* the sight.
2. *To be* alone in the house was terrifying.
3. My hope is *to be elected* tonight.

To see is the object of *want*. *To be* is the subject of *was*. *To be elected* is a predicate nominative after *is*.

Such words are called "infinitives." An infinitive is somewhat like a verb, since it may have an object (to see the *sight*) or may be modified by an adverb (to be elected *tonight*). But infinitives do not make statements. They are verbal nouns.

There are some longer infinitives, like *to have been beaten*, *to have been wandering;* and there are some infinitives without any *to*. But none of this sort are in the exercise. Also there are many uses of infinitives that are too hard for us at present. In this exercise all the infinitives are either subjects or predicate nominatives or objects.

There is only one new idea to learn before you do the exercise, and that is not hard. It is just like what you learned about *there* when you were studying nouns. *There* comes first in some sentences and looks like a subject, but is not a subject.

There are some *marks* on the blade.

The marks are; the subject is *marks*.

In the same way the word *it* is used with infinitives to push the real subject beyond the verb.

1. It is hard *to divide* fractions.
2. It would have been queer *to wear* furs on that hot day.

What is hard? The real answer is not that "it" is hard, because we do not know what "it" is. The sentence says that "to divide fractions is hard." The real subject is *to divide*. The *it* which comes first in the sentence is a make-believe; it only looks like a subject. The real subject is *to divide*. What would have been queer? To wear furs would have been queer. The real subject is *to wear*.

In each of the twenty sentences of this exercise there is one infinitive used as a noun — either as a subject or predicate nominative or object. Find each one and say how it is used.

1. I shall have to go soon. 2. It is wonderful to see her dive into that shallow tank. 3. The new dress was to be tried on in the morning. 4. I should like to remark that a billion dollars is a rather large sum. 5. How does he dare to speak so? 6. It is not easy to see the joke in this cartoon. 7. It was ridiculous to hear the wedding march during a picture of a barnyard scene. 8. Our spring goods are to be exhibited soon. 9. I hate to jump out of bed on a cold morning. 10. To look squarely at your audience is a good plan. 11. It may be wise to speak more politely. 12. Do you intend to give that answer to the superintendent? 13. What she likes is to have presents of flowers and candy. 14. We must refuse to listen to such talk. 15. It may not be easy to refuse. 16. How I long to travel abroad! 17. To dig any deeper would have been too expensive. 18. Those bars of copper were to be made into telephone wire. 19. Don't you dread to speak before visitors? 20. No, it isn't impossible to learn about the other uses of infinitives.

SUMMARY OF MINIMUM ABILITY FOR PROMOTION TO THE NINTH YEAR

1. Early Knowledge. Knowledge of the first quarter of the book is more important for promotion than knowledge of the last quarter. The most important requirement at the end of the eighth year is a ready and habitual command of the first three-quarters of the book, as summarized on pages 80-81, 147-148, 206-207. In addition, the pupil should prove that he is competent in the minima of Lessons 99-132, as specified below.

2. Spelling. The pupil should be able to spell unfailingly in dictation the *ie* words—*believe, relieve, thief, piece, field, fierce, brief, chief, view, friend; answer, interest, benefit, surprise, shoulder, double, trouble, pleasant* (43, page 209; 45, page 216); the contractions made with personal pronouns and *have, are,* etc.; *probably, since, quite* (44, page 212); the derived forms of *occur, begin, control* (46, page 220); the derived forms of *busy, easy, heavy, lucky, happy, lonely* (47, page 221); *principal, accept, affectionately, immediately, weather, arrangement,* etc. (48, page 225); the adjectives in *ful, forty, tying, lying, dying* (50, page 238); *sincerely, surely, lovely, safety, entirely, definitely* (53, page 256); regular past tenses like *played, used, used to: quiet, athletics, article, particle, address* (54, page 257); possessive plural: *straight, course, corner* (55, page 261); the *ei* words—*either, neither, seize, weird, freight, weight, conceit, deceive, receive* (57, page 264); *minute, around, arouse, again, against, captain, certain, disagreeable, disappear, disappointed* (58, page 267).

3. Grammar. The pupil should be able to recognize any ordinary predicate nominative (11, page 210), any ordinary adjective and the predicate use (12, page 213; 14, page 228; 16, page 258), any ordinary adverb (15, page 239; 17, page 263; 18, page 265). He should be able to explain the uses of prepositional phrases (19, page 269) and to recognize objects of verbs (20, page 271). In addition, if the subjects have been taught, he should understand indirect objects (21, page 273),

the simplest uses of clauses in easy sentences (22, page 275; 23, page 276; 24, page 278), the distinction between transitive and intransitive (29, page 292), and the simplest uses of verbals (32, page 295; 33, page 297; 34, page 298).

4. Punctuation. The pupil should have formed habits of using the comma after introductory clauses (11, page 226) and before *but* (12, page 233), *for* (14, page 245), *and* in compound sentences (15, page 249); of using the proper punctuation with *so* and *so that*. He should habitually punctuate undivided quotations correctly (16, page 250). If Lessons 121 B, 122 A, 122 B, have been taught, he should be able to write divided quotations and to set off non-restrictive participial groups.

5. Oral Composition. It is impossible to prescribe the exact degree of excellence which the pupil should display in oral composition. Individuals differ in ability by reason of differences in speech-organs. Again, some are naturally quiet and slow of speech, while others are glib and loquacious. The teacher must be the judge of each pupil's progress. She may expect that the normal pupil shall by this time be free from nervousness and embarrassment when speaking before his classmates, that his position shall be easy and natural, and that he shall be able to deliver his short prepared talks in sentences that are correct and somewhat varied in form. Naturally, he should show a marked gain in power of organizing his thoughts within small units. His vocabulary should be appropriate to the classroom in its freedom from vulgarisms and objectionable types of slang. The "Right Forms" should function as habits.

6. Written Composition. It is not to be expected that all graduates of the eighth year will display much power or charm in writing. Only a few adults can do that. It can be demanded of the pupil who is to be promoted that he write with substantial freedom from sentence-errors and observe in his formal written work all the minimal requirements stated under **1, 2, 3,** and **4.**

SUPPLEMENTARY WORD-LIST FOR USE IN SPELLING-MATCHES

knowledge
principle
physical
erroneous
advice
profession
taking
similar
significant
entirely
doctor
acquaintance
extension
undoubtedly
awkward
convenient
influential
severely
extensive
recommend
imagine
writing
without
indefinitely
angel
compulsory
medicine
laboratory
collapse
discussion
finally
irresistible
welfare
precede
therefore
propaganda
absolutely
prevalent
deficient
exhausted
conscience
permissible

interrupt
recognize
tyranny
careful
conquer
dissipated
forth
advisable
existing
awful
hoping
definite
refer
formerly
although
government
criticism
sentinel
college
tragedy
chauffeur
appearance
equipped
successful
excellent
naturally
succeed
financial
accomplish
decision
possessive
unnecessary
argument
opportunity
putting
mathematics
accuracy
militarism
propelled
everywhere
choose
completely

written
unanimous
won't
source
extremely
clothes
cemetery
economize
minimum
dropped
stationery
intention
Indian
hurrying
cautious
resource
murmur
arguing
prominent
coherence
planned
immense
comparatively
prophecy
existence
particularly
indispensable
prefer
thoroughly
prophesy
studying
organization
acknowledge
commission
proceed
height
achievement
desirable
preparation
equivalent
inevitable
necessary

lying
preferred
amount
amateur
association
especially
parallel
enthusiastic
approach
replies
dependent
chosen
privilege
battalion
expense
authorities
scene
nervous
obedience
sacrifice
enormous
permanent
barbarous
guard
restaurant
offered
grievous
unconscious
element
extraordinary
assassination
adviser
ineligible
forty
declarative
discipline
using
attractive
experience
superintendent
loose
sergeant
ascend
competition
having
attempt
nevertheless
caterpillar

realize
seems
remembrance
arrangement
occasionally
possession
accommodate
baseball
proceed
allowed
agreeable
Britain
chocolate
brilliant
loving
pursue
village
perceive
conceive
innocence
vengeance
committed
swimming
excel
through
account
descend
systematic
suppressed
compelled
leisure
ambitious
luxuries
balance
cloud
tournament
attacked
mournful
villain
vegetation
journey
apparent
religious
wasted
difference
efficient
noticeable
people

necessity
antecedent
Wednesday
referring
fundamental
assistant
magnificent
competent
acquire
useful
which
development
modifying
arctic
decide
muscle
definitely
scarcely
perspiration
judgment
committee
lightning
effect
criticize
breathe
victorious
practically
expected
likely
merely
supplies
repetition
ecstasy
genius
chimney
dealt
totally
prejudice
aggression
carriage
stayed
peaceable
superstition
interfering
misspell
evidently
throughout
pursuit

harass
aggravate
positive
benefited
shepherd
opponent
secretary
omitted
tenant
siege
stationary
summary
endurance
effective
later
career
humorous
valleys
suspense
comparison
foreigner
tasting
embarrass
courtesy
opposite
exhibit
strengthen
view
valuable
altar
excitement
ascertain

niece
mountainous
preference
infinitive
detachment
eighth
collection
mattress
hypocrisy
desperate
formally
fascinate
countries
sophomore
library
earnest
exhilarate
monotonous
except
address
boundaries
mischievous
fiery
shone
purpose
guarantee
nineteen
destruction
peaceful
colonel
enveloping
intelligible

handkerchief
fourth
ingenious
absence
democracy
incidentally
sensitive
tremendous
despised
audience
easily
typical
charity
ninęty
gases
science
wholly
dilapidated
parliament
encouragement
deceit
carrying
itself
professor
original
perseverance
exaggerate
reference
sympathetic
governor
coolly
tying

GRAMMAR APPENDIX

All the grammar topics treated in the body of the book are directly useful for composition and are applied in the exercises. Teachers who wish to take up further points of syntax, or to require some study of definitions, forms, and classifications, will find all the subjects presented in compact form here.

Footnotes for teachers discuss a number of moot points and give suggestions about methods of teaching.

Topics are arranged in the following order:

I. Verbs
II. Verbals
III. Nouns
IV. Pronouns
V. Adjectives
VI. Adverbs
VII. Prepositions
VIII. Conjunctions
IX. Interjections
X. Phrases
XI. Clauses
XII. Sentences
XIII. Ellipses

I. VERBS

1. Transitive and Intransitive.* If a verb shows that action passes from a doer to a receiver of the action, it is called "transitive." Otherwise it is "intransitive."

2. Voice. If the subject of a transitive verb acts, the verb is in the **active voice**: "The ants *built* a bridge." If the subject is acted upon, the verb is in the **passive voice**: "A bridge *was built* by the ants." An intransitive verb has no voice.

3. Tense.† Forms of a verb that show the time of the action are called "tenses." There are six tenses:

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*NOTE FOR TEACHERS: In many grammars a transitive verb is defined as "one that requires an object to complete its meaning." This is nearly true of the Latin language, but has hardly any meaning when applied to English. Nearly all our verbs are used both transitively and intransitively; every so-called transitive verb may be used intransitively. What is more, the idea of "requires an object" misleads pupils in the worst way; for a transitive passive verb never has an object. The only proper and fair way to teach is to show pupils that we must decide about a verb by the way it is used in any given sentence. For example, if *roar* has an object (as in "roar these accusations forth"), it is transitive active; if it shows that the subject is acted upon, it is transitive passive; if it is neither active nor passive, it is intransitive.

† See Section 9 below for full paradigm.

ACTIVE	PASSIVE
(1) present—*I ask, I am*	(1) *I am asked*
(2) perfect—*I have asked, I have been*	(2) *I have been asked*
(3) past—*I asked, I was*	(3) *I was asked*
(4) past perfect—*I had asked, I had been*	(4) *I had been asked*
(5) future—*I shall ask; I shall be*	(5) *I shall be asked*
(6) future perfect—*I shall have asked, I shall have been*	(6) *I shall have been asked*

Tenses are best thought of in three pairs: present and perfect, past and past perfect, future and future perfect.

4. Principal Parts. The present tense, the past tense, and the past participle of any verb are called its "principal parts." They can always be found by filling in the blanks of

a. Right now I _____
b. Yesterday I _____
c. I have _____

Thus: Right now I *see*, I *am*
Yesterday I *saw*, I *was*
I have *seen*, I have *been*

5. The Two Conjugations. All verbs are divided into two classes, called "conjugations," according to the way the past tense is formed. The past tense of the great majority of verbs is formed by adding an *ed* or *d* or *t* which is not in the present tense: *asked, defined, felt.* These are called **regular.** Verbs of the **irregular** conjugation have a past tense that is formed by a vowel change: *saw, ran, rose, sang, drew, clung, found.* A few common verbs are so peculiar that no one formula will fit, and a complete analysis would be a complicated matter. But the one simple distinction is all that is important in school.

Certain classes of verbs require a brief comment:

a. Verbs ending in *t* that have the same form for all three principal parts (like *put, set*) are regular.

b. Verbs that keep the same *d* or *t* ending in all their parts, and merely shorten the vowel for the past tense, are also regular (*bleed, bled; speed, sped*).

c. If the past tense shows a *t* that is not in the present, the verb is regular (*lend, lent*).

d. A few regular verbs have an abnormal ending—*had* (instead of *haved*), *made* (instead of *maked*).

e. A sign of the irregular conjugation is that the past participle ends in *n*—*seen, known.* Hence we can argue that *do* is irregular. But the *d*

in the past tense (*did*) makes it regular. So the verb *do*, like a few others, is said to be of "a mixed conjugation."

6. Person. We learned on page 175 that "personal" pronouns are so named because they show "person"—that is, whether the subject speaks (first person), is spoken to (second person), or is spoken about (third person). A verb is said to be "in the first person" if its subject is *I* or *we;* "in the second person" if its subject is *you* (or *ye* or *thou*); "in the third person" if its subject is *he, it, they, some,* etc., or any noun.

7. Number. A verb must "agree with its subject." If the subject is only one person or thing, the verb is "singular": *he goes, the snow falls* (and see Nouns, page 313, 6, c). If the subject is more than one person or thing, the verb is plural: *they go, the prices fall, his meaning and purpose are clear.* (But if a plural subject clearly is thought of as only one item, the verb may be singular: *bread and butter is plain fare.* And if a singular noun clearly refers to several individuals, the verb may be plural. *the committee were exchanging ideas, a lot of things are needed.*)

The old second person singular with *thou* is ordinarily made by adding *st* or *est: thou pleasest, stoppest, seest, dost, canst,* etc. Past tenses are similarly formed: *walkedst, sawest, didst, hadst.* The following are irregular: *wast, hast, art, wert, shalt, wilt, must.* The old third person singular is formed with *th: he walketh, it hath, she doth.*

8. Mode. A verb that makes a statement of fact or that asks an ordinary question is said to be in the **indicative mode** (or **mood**). A verb that expresses a command is in the **imperative mode.** If a verb has a special form to show that it expresses a mere thought—a wish or a condition that is not fact—it is in the **subjunctive mode,** thus:*

if I *were* King	though he *slay* me
though this *be* madness	if he *come*
would they had stayed	if it *fail*

The only modern form useful in school writing is *were* for a condition contrary to fact:

if she *were* not so careless
if this *were* not the case
if I *were* you

9. Conjugation of a verb. It is customary in grammars to give a list of the forms of some one verb, through the six tenses and the three modes, according to Latin models—thus:

*Note for Teachers: There is no agreement among authorities as to what "subjunctive" means in English grammar. The English facts have been confused by comparison with Latin paradigms. Some grammars include verb phrases made with *may, could,* etc.; others call such phrases "potential." The definition here given is the only simple and safe one for school use, and is amply supported by authority. Unless a verb is clearly imperative or subjunctive, it should be called indicative.

INDICATIVE ACTIVE

Present Tense

I show	we show
you show	you show
he shows	they show

Perfect Tense

I have shown	we have shown
you have shown	you have shown
he has shown	they have shown

Past Tense

I showed	we showed
you showed	you showed
he showed	they showed

Past Perfect Tense

I had shown	we had shown
you had shown	you had shown
he had shown	they had shown

Future Tense

I shall show	we shall show
you will show	you will show
he will show	they will show

Future Perfect Tense

I shall have shown	we shall have shown
you will have shown	you will have shown
he will have shown	they will have shown

INDICATIVE PASSIVE

Present Tense

I am shown	we are shown
you are shown	you are shown
he is shown	they are shown

Perfect Tense

I have been shown	we have been shown
you have been shown	you have been shown
he has been shown	they have been shown

Past Tense

I was shown	we were shown
you were shown	you were shown
he was shown	they were shown

Past Perfect Tense

I had been shown	we had been shown
you had been shown	you had been shown
he had been shown	they had been shown

Future Tense

I shall be shown	we shall be shown
you will be shown	you will be shown
he will be shown	they will be shown

Future Perfect Tense

I shall have been shown	we shall have been shown
you will have been shown	you will have been shown
he will have been shown	they will have been shown

SUBJUNCTIVE ACTIVE

The only true subjunctive forms are in the third person singular—*if he show, if he have shown.* (See page 307.)

SUBJUNCTIVE PASSIVE

The only true subjunctive forms are *be shown* throughout the present tense, *he have been shown* in the perfect, and *I were shown* and *he were shown* in the past.

IMPERATIVE

Active show Passive be shown

INFINITIVES

Active	to show	to have shown
Passive	to be shown	to have been shown

GERUNDS

Active	showing	having shown
Passive	being shown	having been shown

PARTICIPLES

Active	showing	having shown
Passive	shown	having been shown

Thou Forms (See second paragraph of Sec. 7 above)

Yet even this extended display is so very incomplete that it gives a wrong idea of the variety and flexibility of our verb forms. To present a full conjugation in three persons, two numbers, and both voices of all possible phrases that can be made with a short verb like *ask* would require many pages. For in addition to the phrases formed by *am, is, were,* etc., *have, has,* etc., *do* and *did,* there are all the phrases formed with the nine "auxiliaries": *may, can, must, might, could, shall, will, should, would.*

With *am, do, have, may, can, must, might, could, should, would* we form present tenses; with *was* and *did* we form past tenses; with *had* we form past perfect tenses; with *shall* and *will* we form future tenses; with *shall have* and *will have* we form future perfect tenses. So far we are on fairly sure ground. But the analysis of some of the auxiliary verbs with *have* is a subtle and difficult task. Such verbs as *can have seen, may have done* are normally perfect, because they refer to action as just now completed. In the following sentences the verbs are past perfect, because they tell of an action completed in past time:

That trick *would have succeeded* if the door had not opened.
I *may have lost* the key before I reached Monroe Street.
We *should have been* anxious without your telegram.

10. Predicate. The verb with all its complements and modifiers is called the "predicate" of the sentence.

II. THE PRINCIPAL FACTS ABOUT VERBALS

(Seldom useful before the ninth year.)

1. Infinitives. An infinitive is the simple form of a verb, usually with *to*, that is used like a noun, and that may at the same time be partly like a verb. It may be modified by an adverb, or may have an object or a predicate nominative. The point most useful in school is that infinitives are not verbs, because they do not make statements. Infinitives may have almost all the constructions of nouns. They are of great variety and are very common. They are occasionally used in peculiar idioms that can hardly be explained, but nearly always they can be shown to be used just as nouns are in similar constructions.

a. About half the infinitives in our language are used as adjective or adverb modifiers: "I have a bone *to pick* with you." "We went *to see* what had happened." Such infinitives are really prepositional phrases, similar to "for picking" and "for seeing." *Pick* is the true infinitive; it is the object of *to*; the phrase modifies *bone*. *See* is the object of *to*; the phrase modifies *went*.*

b. Sometimes *to* does not appear: "We saw it *glide* along." "The cold wind made him *hurry*."

*Note for Teachers: It is proper and easy enough, for an older person, to say that such infinitives are like adjectives or adverbs, but to the child this is very confusing, because with every other part of speech we set up at the outset a simple definition of *one* use, and guide ourselves by that forever after. If, now, we say that "an infinitive is a queer thing used like any one of three parts of speech," we bewilder the child. The pupil is more easily taught if we say that infinitives are like nouns. In the case of the modifying infinitives like *to pick* we say that *pick* is the infinitive, that it is the object of *to*, and that the phrase modifies *bone*. Pupils learn readily by this method because they like to say "object of." This method conforms to the definition given in all dictionaries; it represents the historical fact; and it is the easy, profitable way to teach. Prof. W. D. Whitney, editor of the Century Dictionary, says in his *Grammar:* "The infinitive is really a verbal noun, and all its constructions are to be explained as such."

c. In all other cases we consider *to* as part of the infinitive and explain its construction as that of a noun—for example: Subject of a verb—"*To return* was not easy." "It was hard *to return*." (See pronouns below: "Uses of *it*.") Object of a verb—"We wanted *to sell* it." Predicate nominative—"Oranges are not *to be had* in the market." Appositions—"He has a queer task, *to sell* before he buys."

d. Infinitives are often phrasal: *to be seen, to have been seen, to have been sleeping*. These should be treated as one single word.

2. Gerunds. A gerund is an *ing* word that is formed from a verb, is used like a noun, and is partially like a verb: "*Writing* rapidly may be poor *training*." "I refer to your *borrowing* her diamonds yesterday." (*Borrowing* is the object of *to*; it has an object and is modified by an adverb.) There are a few words, like *clothing*, which were originally formed from verbs, but have become pure nouns; yet almost always an *ing* word that is formed from a verb and is used like a noun should be called a gerund.†

Gerunds are often phrasal: "I hate *being seen* in his company." "He knew of my *having been promoted*."

3. Participles. A participle is a word that is formed from a verb and is used like an adjective:

a. An active participle ends in *ing*: "A *growing* tree." "A squirrel *running* up a tree." "The motorman, *seeing* the danger." "I was not at all pleased, *supposing* that I had been overlooked." (In the last sentence *supposing* modifies I.) The term "active" refers only to the form; it does not mean that the participle has an object.

b. A passive participle ends usually in *d* or *t* or *n* or *ng:* "Some *burned* bread." "The lessons *taught* by missionaries." "The words of a little child *spoken* by an old man." "Songs *sung* at twilight." "Like a person *struck* by lightning."

c. Participles are often phrasal: "The oldest child, *having been silenced* by a stick of candy." "My companion, *being hurt* by this remark."

III. NOUNS

1. Case. Case is the term used to describe the ways in which nouns and pronouns are used in sentences. (Whatever is said in this section about cases of nouns applies to pronouns also.) There are three cases: nominative, possessive, objective (or accusative).

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†NOTE FOR TEACHERS: Sometimes the effort is made to teach children that "if the verbal force has been lost, the *ing* word is to be called a noun." But this is pure metaphysics; no two teachers can agree on how to draw the line between "*Writing* is an art" and "*Writing* rapidly is poor practice." No hard-and-fast line can be drawn between those two *writings*. The only plain and practical formula for school use is to say, "If it comes from a verb and is used like a noun, it is a gerund." There are very few nouns like *matting* and *siding*, and they never confuse pupils.

a. There are six ways in which a noun may be in the nominative case: (1) subject of a verb and (2) predicate nominative are treated in the body of the book.

(3) Address: "No, *sir*, I cannot."

(4) Exclamation: "The *seal* the open *seal*!"

(5) Nominative absolute: "The *time* being short, we could not linger." A nominative absolute always consists of a noun or pronoun modified by a participle; the whole expression is used as a kind of adverbial modifier of the verb—e. g., *the time being short* modifies *could linger*, showing the reason. The participle is sometimes not expressed, as in "The race [being] over, we started home."

(6) Apposition "This is a casaba, a delicious *melon*."

b. The possessive case is formed by adding an apostrophe, or an apostrophe with *s*. It is usually explained by this formula: "*woman's* is in the possessive case, possessing *cape*."

c. Appositives are explained in Lesson 97, page 200. A noun is said to be in the same case as the noun with which it is in apposition; since *casaba* is nominative, *melon* is nominative.

d. There are seven ways in which a noun may be in the objective case: (1) object of a verb and (2) indirect object and (3) object of a preposition are treated in the body of the book. (4) If a noun is in apposition with a noun in the objective case, it is said to be in the objective case. The other three kinds of objectives are discussed in the paragraphs below; pronouns would very rarely have any of these uses.

(5) **Objective predicate**: "We considered him an honest *man*." An objective predicate always means the same person or thing as the object, and shows what the object becomes, is called, is made, etc. It is a kind of predicate to the object. Adjectives are often used as objective predicates: "The sound made me *nervous*." Infinitives are sometimes used as objective predicates: "He made me* *answer*."

(6) **Retained object**: "We were shown a better *way*." We can hardly say that *way* is the object of a passive verb, because (1) there is no model for such an explanation, and (2) because we regularly have to teach that a passive verb never has an object. A retained object is always the result of turning the indirect object of an active verb into the subject of the passive form: "He told *us* a story; *we* were told a story by him."

(7) **Adverbial objective**: "We walked seven *miles*." We might say that *miles* is an adverb because it is used to modify *walked;* but since it is

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*Note for Teachers: In such a construction *me* can be called "the subject of the infinitive"; but this explanation is really a piece of Latin syntax; it confuses pupils to hear that "a subject is in the objective case." Such infinitives should never be understood—e. g., do not say that *to be* is understood in "We considered him an honest man," for no such infinitive can be supplied in sentences like "We called him an honest man."

modified by an adjective, we can avoid confusion only by saying that it is a noun in the objective case used adverbially.

2. Construction. When we state the case of a noun and say for what reason it is in that case, we are said to give its "construction."

3. Complement. The general term for all objects and predicate nominatives is "complement."

4. Classes. There are four classes of nouns.

a. A word used as the name of a particular person, place, animal, or thing (written with a capital letter) is called a **proper noun**: *Napoleon, Front Street, Jumbo,* the *Leviathan.*

b. A name used for any one of a whole group of objects is a **common noun**: *commander, street, elephant, steamer.* (But common nouns like *street* or *captain* may be used as part of a proper name, and so may be capitalized—*Captain Smith.*)

c. The name of a mere quality or condition is an **abstract noun**: *height, accuracy, quickness, dexterity.* No hard-and-fast line can be drawn between common and abstract nouns, and the distinction is of little value.

d. A singular noun that names a whole group of persons or animals or things as one unit is a **collective noun**: *company, swarm, fleet.* A collective noun takes a singular verb if the whole group is spoken of as a unit: "The whole crowd *was* flurried." It may take a plural verb if the different individuals are referred to: "The crowd *were* dispersing into the different rooms."

5. Gender. A noun that is used only for male beings is of the **masculine gender**; a noun that is used only for female beings is of the **feminine gender.** All other nouns are said to be **neuter.** (This distinction really means nothing in English, because our language has no true "grammatical gender." In Latin or French or German nouns do have an arbitrary "gender," which may not correspond to any difference of sex; but there is nothing like this in English.)

6. Number. A noun which means only one is in the **singular number**; a noun which refers to more than one is in the **plural number.** Certain peculiar plurals deserve notice.

a. Nine familiar nouns ending in *o* preceded by a consonant have a plural in *oes: echo, hero, negro, no, potato, tomato, tornado, torpedo,* and the game of *dominoes.* All others may properly be formed with *os.**

b. A dozen often-used nouns ending in *f* or *fe* have a plural in *ves: calf, elf, half, knife, leaf, life, loaf, self, shelf, thief, wife, wolf.*

c. Some nouns have only a plural form: *alms, scissors, measles, mathematics.* Such words as the last two may be used with a singular verb.

---

* See "The Bottomless Pond of oes" in the *English Journal* for May, 1916.

d. Plurals of letters and figures are formed with an apostrophe and *s:* "three *a*'s in *Macaulay,*" "too many 7's."

e. Proper names ending in *y* preceded by a consonant are usually pluralized without changing *y* to *i: eight Henrys, both Marys.*

IV. PRONOUNS

1. Personals. Here is a table of all the forms of the personal pronouns:

First Person

	Singular	Plural
nom.	I	we
poss.	my or mine	our or ours
obj.	me	us

Second Person, old

	Singular	Plural
nom.	thou	ye
poss.	thy or thine	you or yours
obj.	thee	you

Second Person

nom.	you
poss.	you or yours
obj.	you

Third Person

	Singular			Plural
nom.	he	she	it	they
poss.	his	her or hers	its	their or theirs
obj.	him	her	it	them

In addition there are the compound forms made by adding *self* and *selves: myself, ourselves, itself,* etc. There are only two proper uses of these: (1) as "reflexive" (*he shot himself*), (2) as "intensive" (*I was not present myself*). It is annoying to find students afraid of plain *I* and *me.*

2. Uses of *it*. *It* has three uses: (1) As an ordinary personal pronoun referring to an antecedent, which is often in a preceding sentence. (2) As an expletive, used as a kind of make-believe or "dummy" subject when the real subject follows the verb. In such sentences the real subject is usually an infinitive or a clause: "It is hard *to tell.*" "It is said *that he has failed.*" (3) As an impersonal word not referring to anything that we can name: "*It* was raining." "*It* was ten o'clock." "*It* is I; be not afraid." If an *it* has no antecedent, and if there is no word (or group

of words) in the sentence that is the real, logical subject, then the *it* is impersonal.

3. Demonstratives. There are only two—*this* and *that*, with their plurals *these* and *those*.

4. Indefinites: *any, many, all, both, each, either, neither, few, other, another, more, most, much, several, some, someone.* A few other words may be indefinites: *such, same*, etc.

5. Interrogatives: *who, which*, and *what* used in asking questions. These often form noun clauses in indirect questions: "I asked him *what he wanted*." "We wondered *who was there*."

6. Relatives: *who, whose, whom, which*, and *that* when used to refer to an antecedent. A relative agrees with its antecedent in gender, person, and number; hence if the antecedent is plural, the verb in the relative clause must be plural.

He is one of the luckiest *fellows* who *have* ever played the game.

This is one of the most remarkable *performances* that *have* been given here.

7. Indefinite relatives are relatives compounded with *ever* or *soever*. They refer to a vague antecedent:

I will take [any one] *whichever* you prefer.
[He, any man] *whosoever* will may come.

They also form adverb clauses:

Whatever he says, I shall not fear.

V. ADJECTIVES

1. Descriptive adjectives are those which tell about the kind or quality: a *hot* afternoon, a *queer* reason, an *affectionate* child, a *crimson* banner. If adjectives clearly refer to proper nouns, they are written with capitals and are called **proper adjectives**: *French, Italian, Californian, Rooseveltian.* But when an adjective of this kind has come into such common use that the person or place is not in our thoughts, it is no longer capitalized: a *china* vase, a *macadam* road.

2. Pronominal adjectives. When any word usually called a pronoun is used to limit a noun or pronoun, it is called a "pronominal" adjective. Thus pronominals may be demonstrative (*this* hat), indefinite (*some other* one), interrogative (*whose* book? *which* one?), or relative (in *which* event).

3. Numerals are adjectives that tell about number:

Thirteen weeks, a *dozen* answers, the *first* letter.

4. Articles. *A, an*, and *the* are called "articles." In present-day English *an* is used before words that begin with a vowel sound; *a* is used before

consonants, before a long *u* (*a university*), and before an *h* that is sounded (*a historical event*).

5. Degree. The simple form of an adjective is called the **positive degree.** The form with *er*, or modified by *more*, is called the **comparative degree**: a *harder* problem, a *more tidy* clerk. The form with *est*, or modified by *most*, is called the **superlative degree**: the *handiest* tool, the *most peculiar* noise.

The normal form when only two objects are spoken of is the comparative: "Which of the two is *better?*"

VI. ADVERBS

1. Not conjunctions. The most useful fact in grammar, for learning "sentence sense," is that the following words are adverbs.* They begin independent statements and must have a period (or semicolon) before them.

then, there, finally, now, also, therefore, hence
nevertheless, accordingly, consequently, however, still, indeed

These adverbs do, in one sense, join clauses, for they tell the time, the reason, etc. So, as a matter of argument, they might be called conjunctions (see the next section). But as a matter of grammar and punctuation they are adverbs and must begin new sentences (or be used after a semicolon).

2. Classification. Adverbs may be (and usually are) classified according to their meanings, though these are hardly grammatical distinctions. Illustrations of the five kinds are:

a. time	Come *later*
b. place	Stay *yonder*
c. manner	He piped up *eagerly*
d. degree	Breathing *rather* slowly
e. number	Which he did *thrice* refuse

3. Modal Adverb. An adverb that modifies a statement by showing to what extent it is true is a **modal adverb** (or "sentence adverb," or "adverb of assertion"):

He is *not* here. *Indeed* I do. *Possibly* he will.

4. Interrogative. An **interrogative adverb** is one that asks a question:

Why did you? *When* are you going?

5. There are four words classified as adverbs because there is nothing else to call them. *There* as an "expletive" to begin a sentence, pushing the subject beyond the verb, is called an adverb. *Yes* and *no*, when used in

*Note for Teachers: In a logical or rhetorical sense these words may be called conjunctions by the dictionaries and grammars, but that classification has nothing to do with our teaching of the elements of composition. These same grammars and dictionaries, in punctuating their own sentences, put a period or a semicolon before these independent adverbs. We must always insist in school that they are independent and must have a semicolon or a period before them.

answers, are called adverbs. The word *even*, which is a free lance, used to intensify any part of speech, is classified as an adverb.

Even I wept. He *even* stole money. It is *even* better.

6. Degree. Adverbs are compared just as adjectives are:

positive	fast	lazily
comparative	faster	more lazily
superlative	fastest	most lazily

The remarks about the comparison of adjectives apply also to adverbs.

VII. PREPOSITIONS

A **preposition** is a word that attaches a noun or pronoun to some other word in such a way as to modify that other word,

looking *toward* home
the man *on* guard
the thought *of* leaving you

There is nothing worth adding here about the forms or classification of prepositions, since they are a kind of word that can be discussed only as we find them at work in sentences. A list of prepositions is misleading, for almost every one is frequently used as an adverb. Prepositions are thoroughly treated in Lessons 23, 73, 126.

VIII. CONJUNCTIONS

1. Coördinating. A word that joins two words or two phrases or two clauses of equal rank is a coördinating conjunction. There are few of them: *and, but, yet, or, nor, either, neither.* (There are several others that may be classified as coördinating—like *for, so, though.** But each of these is more commonly used in a subordinating way.)

men *and* boys
to go now *or* to wait till sundown
neither so quick *nor* so strong
either when you are sad *or* when you are merry
It may be true, *but* I doubt it.
I am recovering, *yet* I am still weak.

---

*Note for Teachers: To decide whether *for* is coördinating or subordinating may be a difficult task—sometimes an impossible one. It is a metaphysical discussion that should never be opened in the classroom. It is of no earthly use to know which kind *for* or *though* is. Hence the classification of conjunctions in school is unwise and may be dangerous. The most useful practice is to teach that *for* and *though* usually join subordinate clauses. *So* has become subordinating in the last forty years; but since its subordinating use has to be discouraged in school, we emphasize it as coördinating. (See Lesson 114.)

2. Subordinating. A word that joins a subordinate clause to a word is called a subordinating conjunction.* In each of the following examples the word to which the clause is attached is in black type; the first three are noun clauses used, in this order, as subject, as object, in apposition:

1. *Whether he would join us* **was** doubtful.
2. He **asked** *if he might leave.*
3. A **feeling** *that you are not wanted* is unpleasant.
4. It lay in a **corner** of the attic, *where cobwebs had gathered.*
5. I **met** him *as I returned.*
6. He **was talking** to himself *when we found him.*
7. *While she cooked breakfast,* we boys **drew** up the boat.
8. *If you hurry too much,* all of your good work **may be spoiled.**

IX. INTERJECTIONS

An **interjection** is a word used to show emotion: *ah, O, ouch.* It has no syntax, but is "thrown into" the sentence as a detached, independent word.

X. PHRASES

A **phrase** is a group of words, not containing a subject and verb, used like a single word in a sentence.

To have been so very negligent was the **height** of ill-breeding.

Eleanor **objected** *to our staying so long in the cabin.*

For a boy's confusion under such circumstances there is **no need** of excuse.

Every long phrase is composed of some or all of the following elements: (1) simple prepositional phrases, (2) verbals, (3) objects or modifiers of (1) and (2). Hence every such complicated phrase is a pile of single words. A book could not teach anything by referring in a general way to such a whole mass. We must know about the elements, must understand the prepositions and participles and adverbs. Therefore in learning about sentence structure this vague use of "phrase" would be confusing; we apply it only to *prepositional phrase.*

XI. CLAUSES

There are two kinds of clauses:

1. A clause that could stand by itself as a separate sentence is called **independent** (or the **principal** or **main** clause). When two or more independent clauses are joined to make a compound sentence, they are called **coördinate** (of equal rank).

*Note for Teachers: Subordinating conjunctions are often called "conjunctive adverbs" or "relative adverbs." Such names are misleading. A conjunction like *when* is not really modifying anything. One grammar says that it modifies the verb in the subordinate clause; another says that it modifies the verb in the main clause. Any such subtlety about modifying is destructive. What pupils need to know is that *when* joins a subordinate clause *to some one word* in the main clause. The two following ideas, and no others, should be driven home: (1) a subordinating conjunction is purely a joining word; (2) it "hooks" its clause *to some one word* in the main clause.

2. A clause that is used like a noun or adjective or adverb is called **subordinate** (of lower rank).

XII. SENTENCES

1. As to meaning. Sentences are classified thus as to their meaning:

a. A sentence that makes a statement is "declarative."

b. A sentence that asks a question is "interrogative."

c. A sentence that gives a command is "imperative."

d. A sentence that expresses emotion by its form is called "exclamatory." Any of the first three kinds of sentences may be made exclamatory by writing it with an exclamation mark: "You are *not* a scoundrel!" "What have you done!" "Fire!"

2. As to structure. With reference to the clauses they contain, sentences are of three kinds:

a. A sentence that has only one clause is called "simple." A simple sentence may have several subjects and several verbs, but every verb applies to every subject, or vice versa: "*Hal* and *you* and *I will sit* in the stern and *try* to balance the boat."

b. A sentence that contains only one independent clause and one or more dependent clauses is called "complex": "If you eat it because you like it, I will ask how is it made."

c. A sentence that contains two or more independent clauses is called "compound": "He told us what to do if it snowed, but he never dreamed that it would rain."

XIII. ELLIPSES

1. Real. Words that are easily understood are often omitted. Sometimes both subject and verb are omitted: "[You be] Steady there!" *As* and *than* are commonly followed by elliptical constructions: "He is not so tall as I [am]." "The Pacific is larger than the Atlantic [is]."

2. False. But, except for such cases, it is poor policy to understand words in explaining syntax. If, for example, we wish to explain the construction of *place* in "This seems a good place to eat," we shall be wrong if we say that *place* is the object of an understood *like*, or that it is the predicate after an understood *to be*. No such words need to be supplied. If we put them in, we are not explaining the given word, but are talking about a different sentence that we have manufactured. *Place* is a predicate nominative after *seems*. It is always wrong to express the same meaning in other words, and then to explain those other words. We must explain the sentence as it stands.

But supplying an ellipsis does not change any construction; it simply shows the only construction there could be.

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an oppositive explains,

again
against,
certain
captain.